

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

#150 / APR 3 - 9, 2008  
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# VUEWEEKLY



## PRIVATIZATION FIGHT-BACK

AVI LEWIS KICKS OFF PUBLIC INTEREST  
ALBERTA'S CONFERENCE ON SOLUTIONS TO  
THE SELL-OFF [ SHANNON PHILLIPS / 7 ]

# FIGHT-BACK

JK

ARTS: REQUIEM / 30

FILM: YOUTH WITHOUT YOUTH / 39

MUSIC: MOST SERENE REPUBLIC / 44



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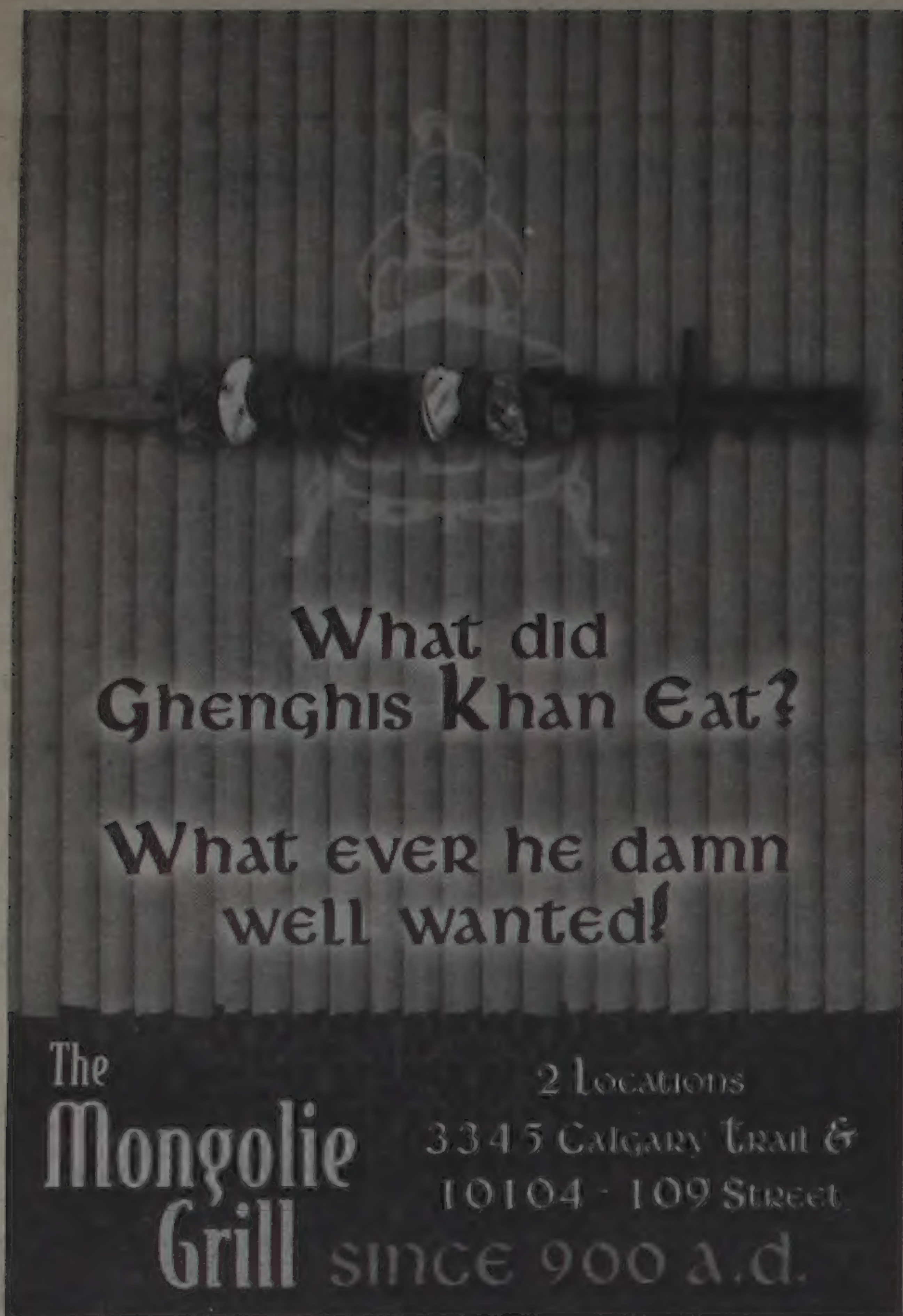
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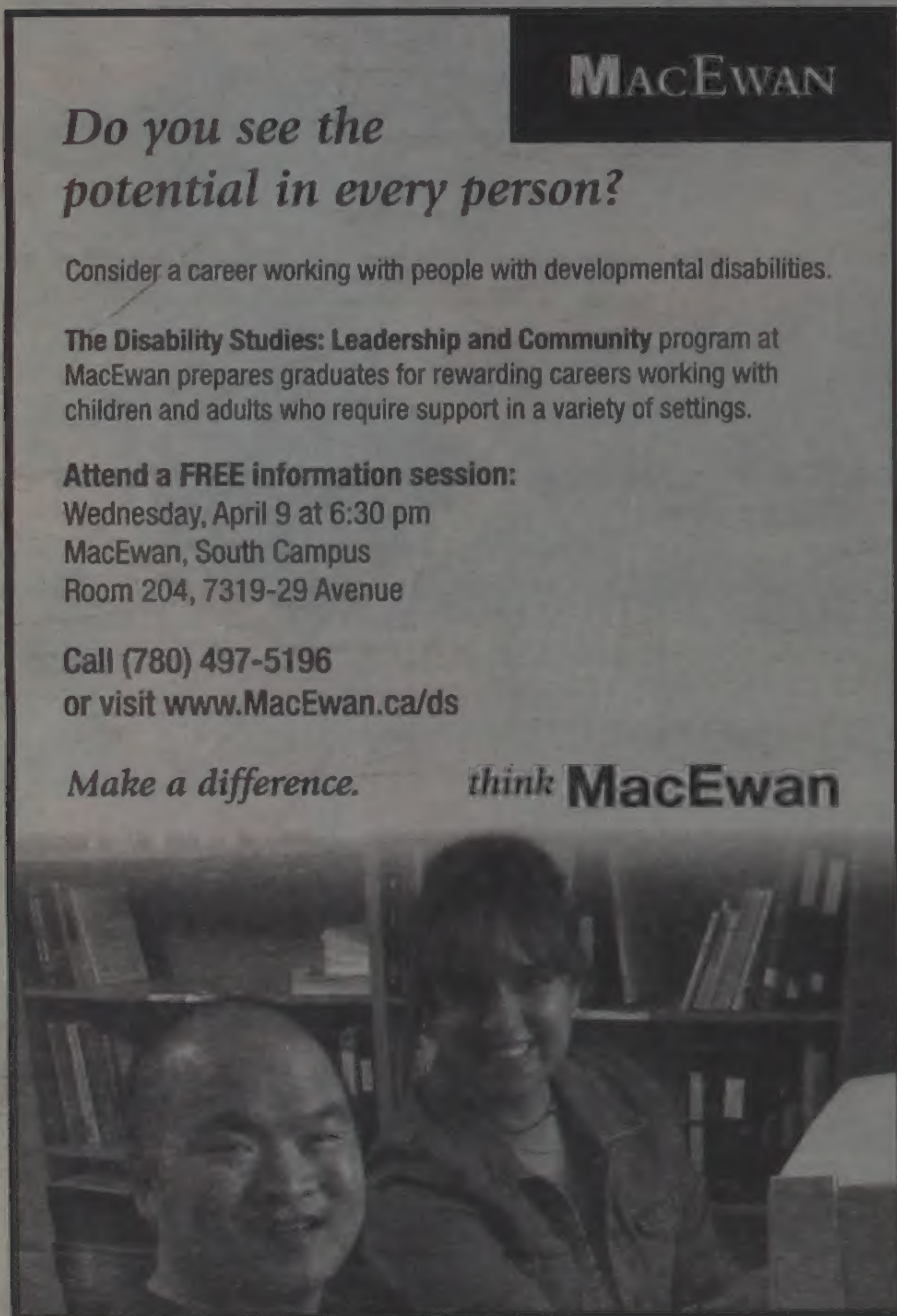
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## ON THE COVER



### PRIVATIZATION FIGHT-BACK / 7

"The agenda is rushing forward so quickly, into so many aspects of our lives, that it's hard to talk about it without sending people into an incipient suicidal state. I have to strike a balance with examples of how people have resisted." —Avi Lewis, Public Interest Alberta conference keynote, on the fine line of talking about privatization.

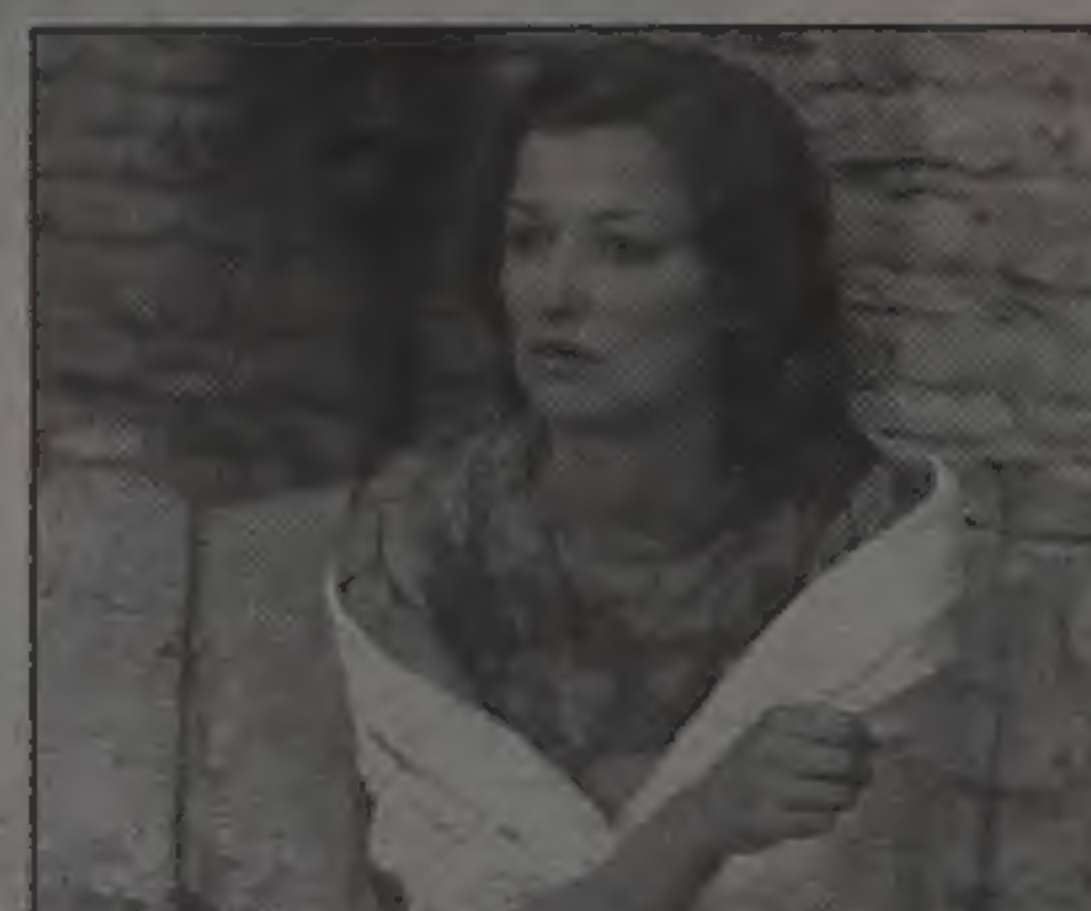
## ARTS



### REQUIEM / 30

"It's not a ballet in its own right. The music is so grand that you are humbled to be performing to it. It's all of life and death in the *Requiem*, so I'm trying to balance images of death with images of life and hope and love and romance." —Jean Grand-Maitre, choreographer, on Alberta Ballet's staging of Mozart's *Requiem*

## FILM



### YOUTH WITHOUT YOUTH / 39

"*Youth* is a complex, discombobulating tale, and one that could never be classified as beginners' work. ... It's obviously tailored with a lifetime of experience making thrillers, romances, horrors—everything Coppola has specialized or dabbled in, but on one plate. But, still, it fails on many levels." —Omar Mouallem, critic, on Francis Ford Coppola's return

## MUSIC



### MOST SERENE REPUBLIC / 44

"It's a very weird activity, because it's kind of out-of-the-body socializing and it's like they're not even there." —Adrian Jewett, musician, on social interaction in the digital age.

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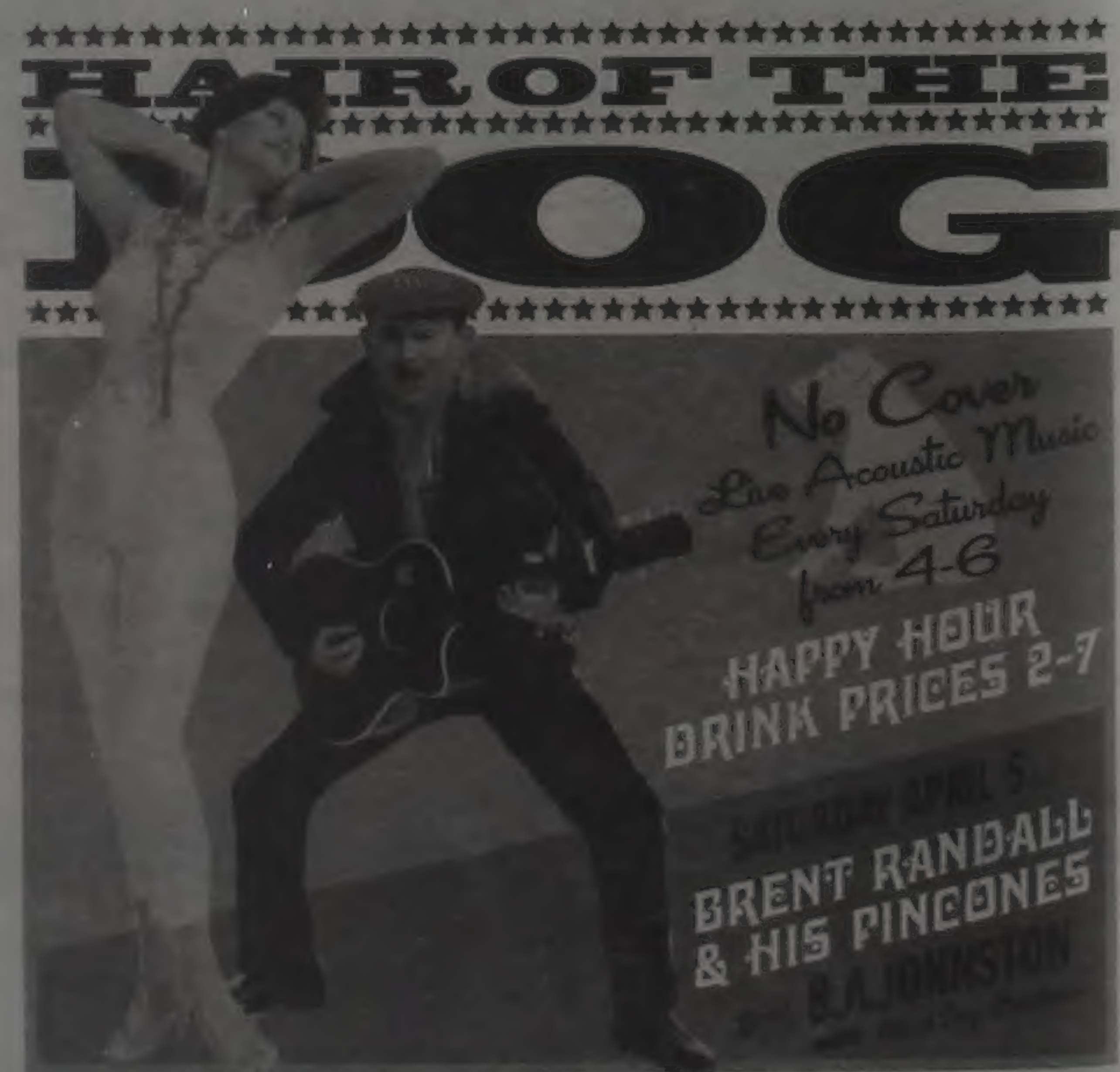
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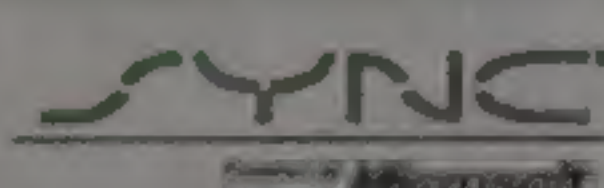
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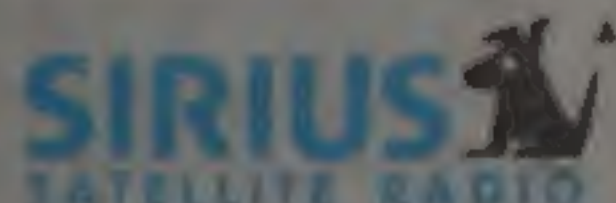
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## April fool! No? Seriously!?

SCOTT HARRIS / scott@vueweekly.com

It is, of course, always a good idea to be wary and double-check the things you read on Apr 1 prior to spouting your erudite commentary on the news of the day to your friends.

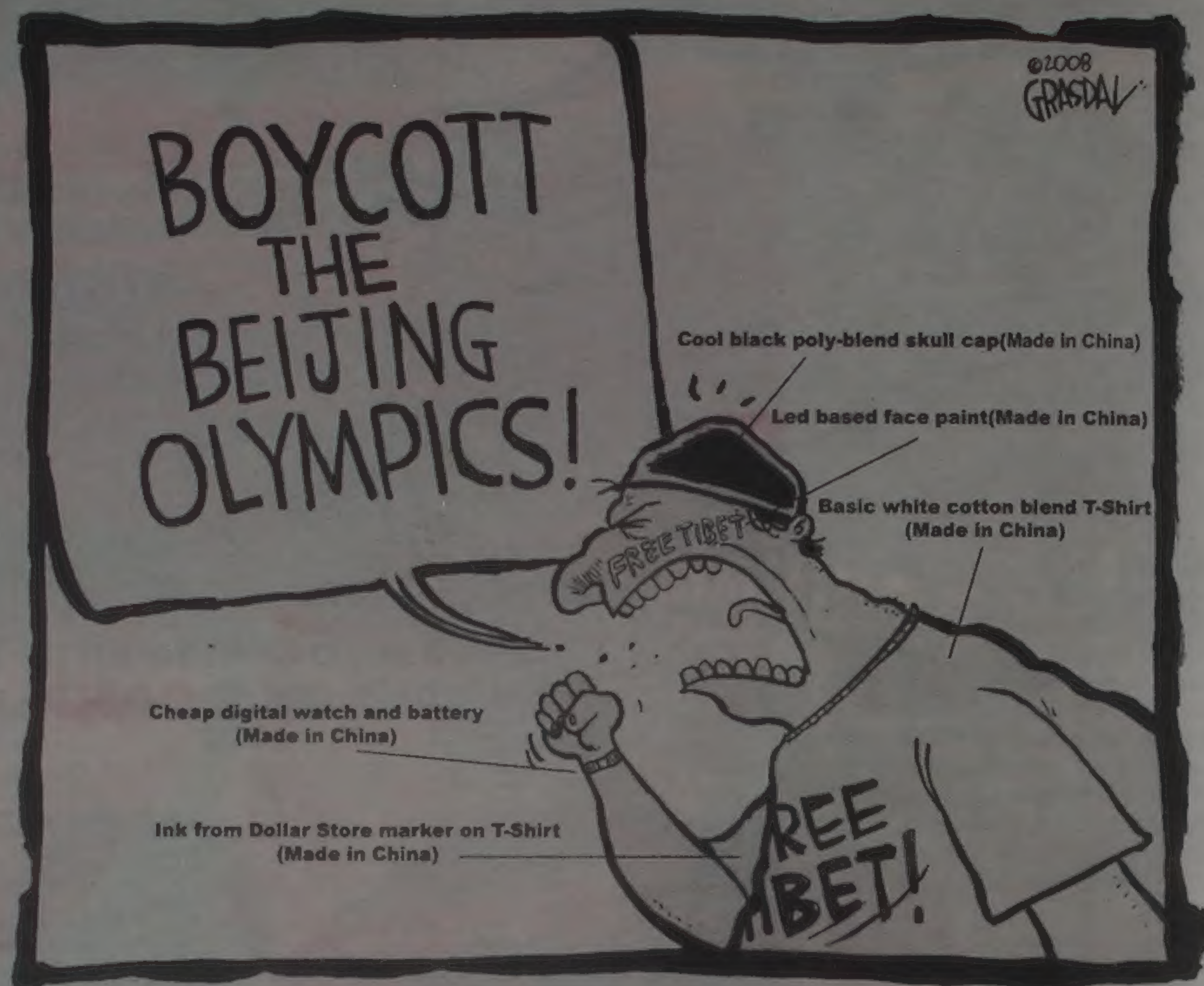
So Edmontonians could be forgiven for letting out a knowing, oh-I-get-it kind of chuckle at the news item informing them that as of Apr 1 fines for jaywalking—yes, you read correctly, jaywalking—were increasing six-fold from a pricey but somewhat justifiable \$40 to a absolutely bat-shit nonsensical \$250. Imagine how silly people felt when they discovered that it was no joke.

The rationale for the increase is to try and reduce the number of pedestrian deaths on Edmonton streets. Last year in the city, 13 pedestrians were killed and of those, four were jaywalking. So, as you can see, the main problem here is clearly with jaywalkers rather than any other cause, such as, say, drivers eating a bowl of cereal while talking on their cellphone and drinking a cup of coffee as they scan their iPod looking for that Nickelback song to drown out the roar of the chopper that just pulled up beside them as they try to steer their SUV onto a side street to avoid gridlock.

Pedestrian safety is clearly an important issue, as anyone who has tried walking in this city can tell you, and pedestrians definitely need to accept some responsibility for their own safety, but "solutions" like \$250 fines for jaywalking indicate that the city is missing the fact that the main problem here is cars, not pedestrians. If the goal is to make our streets safer for pedestrians, then the city should be focussing on reducing the number of cars on city streets or slowing down the one-tonne rolling boxes of death that dominate our city through traffic calming measures that have proven successful in other cities and by instituting six-fold fine increases for things like speeding and failing to yield. And how about that long-discussed ban on cellphone use while driving?

And, if they want to encourage pedestrians to cross at designated places, they might want to look into installing pedestrian crossing buttons that, oh, I don't know, actually have some impact on how long it takes for a freaking light to change, rather than making pedestrians wait for five minutes, smacking the button like a lab rat looking for a pellet and pretty much encouraging jaywalking.

Simply punishing a small part of the problem while ignoring the far more complex systemic issues that make our streets unsafe isn't going to make anyone safer. ▼



## MAIL LETTERS

### IT'S BEASON WHO NEEDS A FACT CHECK

Dick Beason takes Maude Barlow to task for criticizing NAFTA and accuses her of numerous factual errors ("Barlow needs to check her facts," Letters, Mar 20 - Mar 26, 2008). This would be a devastating critique, were it not that the facts he himself puts forward turn out, on investigation, to have shaky foundations.

Since "trained labour economists" are, on the whole, a pretty humourless lot, it's nice that Ms Barlow is able to make them "chuckle." On the other hand, a trip to the CANSIM database to follow up on Prof Beason's advice left me puzzled: there doesn't seem to be any time series listed that shows constant dollar wages from 1975 to the present. There are a few series that contain constant dollar earnings figures, but these are of limited value since the ones I looked at gave earnings for particular occupation groups or industries, but not overall average earnings and no series went back any farther than 1980.

On the other hand, I was able to find Series #281-0030: "Average hourly earnings for employees paid by the hour ... 1991 to 2006." This data seems like a good place to start because it covers the period in dispute (NAFTA was launched in Jan 1994). It also specifical-

ly focusses on the wages of hourly paid workers, the group that is most threatened by the economic thrust of NAFTA.

This series shows that average hourly wages in Canada in 1991 were \$13.72 per hour. Converted to "real" 2006 dollars, this works out to \$18.08 per hour. The same series shows the average hourly wage in 2006 was \$18.02 per hour. If real wages over a 15-year period decline slightly, that sounds like stagnation to me.

The actual wage trend under NAFTA is slightly worse than the above suggests. The period 1994 to 1996 was the peak of real wages (\$18.57/hr in 1996), which have been declining more or less steadily ever since.

In other words, if there has been a 20 per cent increase in real wages since 1975, it doesn't show up in the StatsCan data I found and, if it happened, it apparently happened before 1991, and so isn't relevant to a discussion of NAFTA.

Beason's second attack on Barlow, challenging her statement that "profits are at an all-time high," turns out to be equally suspect. According to another Statistics Canada source, the *Canadian Economic Observer, Historical Statistical Supplement 2006/2007* (page 2, Table 1, Series # 498077) corporate profits before taxes in 1991 were \$32.9 billion. In real, 2006 dollars, this amounts to roughly \$43.4 billion. From the same data series, actual corporate profits in 2006 were just under \$198.9 billion. So corporate profits in real terms

rose by over four-and-a-half times during the period covered by the data.

Actually, a better way to compare wage growth versus profits is, as Professor Beason implies, to compare labour income to corporate profits as a percentage of total GDP. In other words, what percentage of the wealth produced by the Canadian economy is going to labour, and how much to corporate profits?

Using the same data from the *Canadian Economic Observer*, we find that labour income made up 55.3 per cent of GDP in 1991, falling to 51.0 per cent in 2006. In the same period, corporate profits grew from 4.8 per cent of GDP in 1991 to 13.7 per cent in 2006.

So when all is said and done, the data indicates that real hourly wages in Canada have been stagnant or falling during the period of NAFTA, and that corporations have been taking an ever-larger portion of the wealth created in this country. It's enough to make even a humourless leftie chuckle.

TOM FULLER  
DIRECTOR, PROJECTS  
ALBERTA FEDERATION OF LABOUR

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Issue No 650 / Apr 3 - Apr 9, 2008 / Available at over 1400 locations

**VUEWEEKLY**

10303 - 108 Street, Edmonton, AB T5J 1L7

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DISTRIBUTION Clark Distribution, Marty Anderson, Alan Ching, Mike Garth, Aaron Getz, Bob Riley, Wally Yanish

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# The difference between a case of beer and child care

## CONFERENCE LOOKS AT WAYS CITIZENS CAN FIGHT BACK AGAINST PRIVATIZATION

SHANNON PHILLIPS / shannon@vancouverweekly.com

Avi Lewis is sitting on an airplane, getting ready to leave LA to return to Washington DC. While Continental Airlines' flight attendants rattle through the safety regimen, Lewis is unlikely to be making friends with his American seatmates as he details into his cellphone what it's like to be a Canadian in the United States.

"When you're a Canadian doing journalism in the US, you always feel like you're looking at the future," says Lewis. "Because we are embracing these policies that have already proven disastrous in the United States—privatization of health care, infrastructure, you name it."

A broadcaster and filmmaker, Lewis is now hosting a weekly program on Al-Jazeera International, focussing on US politics in light of the race for the White House, though he will take a break from those duties to come to Edmonton on Fri, Apr 4 (7 pm) to deliver the keynote address at Public Interest Alberta's upcoming conference focussing on privatization.

Lewis hosted a recent program on the US-Mexico border. He says the US Department of Homeland Security declared a recent "virtual fence"—a 45-kilometre "high-tech" operation built by Boeing—a stunning success. The project was millions of dollars over budget, two years late "and can't tell the difference between a person and a coyote."

Lewis says it's been a "boondoggle," by most people's standards, but perhaps not the Bush administration's. "If you look at privatization without ideological blinders on, you see it as an excuse to give public money to private companies. By that logic, the virtual fence is in fact a stunning success, just like Homeland Security says it is."

"Border guards are now being provided [as contractors] by Blackwater. They've already trained 100 000 of them at the state and local levels. Now they're getting in on the feeding frenzy around the border," Lewis continues. "The same [military and construction] contractors that are making billions in Iraq are seeing that the party is going to end in that part of the world, so they're looking for new markets, and finding them in all the fear and artificially created panic around so-called illegal immigration. It's the most magnificent opportunity since Iraq."

Lewis says that his role as the conference keynote is to "set the stakes of the debate."

"The agenda is rushing forward so quickly, into so many aspects of our lives, that it's hard to talk about it without sending people into an incipient suicidal state. I have to strike a balance with examples of how people have resisted."

Communities do fight back against particular projects, says Lewis, even in the United States, where "asking for public services or viewing government as an expression of our will to live together and create a common good will get you labelled a terrorist, a communist, or both."



CONFERENCE

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"Still, individual victories are won, by applying the right kind of pressure at the right points," says Lewis. "So people fight for one specific public hospital, or against one specific Blackwater training ground. And they win. Often."

But Lewis's talk will not simply focus on feel-good tales of community organizing.

"It's time for some truth-telling in Alberta. You are at the very frontline of these global struggles. And, in planetary terms, it's time to be serious."

**THIS WEEKEND'S** conference is about advocacy, says PIA executive director Bill Moore-Kilgannon, "giving citizens tools to fight back against privatization in Alberta."

"It's a fact that advocacy works, so this conference is about looking at

places where it has worked, and the challenges that face us."

Privatization, says Moore-Kilgannon, is the "common thread at the root of so many problems ... health care, seniors, roads and infrastructure, child care. Consistent through all these sectors is that they are under constant pressure—waiting lists, cut-backs, poorer quality of services."

Moore-Kilgannon explains that privatization is part of a familiar cycle: governments reduce spending on public services, sometimes dramatically. The public sees a downturn in services, and demands change. The private sector—often massive multinational corporations—steps in to offer solutions. Those solutions are sold to the public as cheaper and more efficient, even though Moore-Kilgannon says the evidence most often shows they are neither.

Research has shown privatized health, child care and seniors' services to be more expensive—both to individuals and to governments. A layer of profits has to be skimmed off the service for it to be a viable business venture, and those profits come from either cutting back on wages or quality or by raising fees.

**AUSTRALIAN** social policy researcher Deb Brennan, an expert on child care, says all of that and more has hap-

pened in her country.

Brennan will deliver a cautionary tale of how Australian child care came to be dominated by one big-box provider, ABC Learning Centres, which now controls more than 30 per cent of Australia's child care market. A publicly traded company run by former Canadian Eddy Groves, ABC built their business model upon government subsidies.

Australia used to fund child care as many other developed countries do: giving direct subsidies to non-profit and community-run centres. Now, they simply cut a cheque to parents, who are then able to "choose" the child care services they like best.

Non-profit centres have since all but disappeared, bought up by ABC and other for-profit ventures. Fees have gone up and wages for workers have stagnated. By 2006, the CEO of ABC was dubbed "Australia's richest man." Last year, ABC received \$150 million (CAD) of taxpayers' money.

Australia elected a new, more left-leaning federal government last fall, but Brennan says it's made precious little difference in the government's approach to child care.

"They've just announced the government will now cover 50 per cent of child care fees. That's just an open invitation to for-profit operators to raise fees."

Brennan says there are no rules constraining how much child care operators can charge. "It's part of the philosophy of letting the market decide. But the quality and standards are very mixed for the cost."

Brennan adds that the government now spends over \$1.5 billion (CAD) a year on child care. She says Canadians need to take a hard look at market-based models, "to find out whether this model actually delivers high quality early learning and care services. In Australia, it doesn't."

And the time for such an investigation is now. Just six months ago, a division of ABC bought 11 child care centres in Alberta, as the province has boosted Australia-style subsidies for parents. Called Busy Beaver Learning Centres, the ABC subsidiary had also been looking for more opportunities in BC and Ontario after the Harper government introduced its \$100 per month payment to parents.

But in recent months, ABC has been in turmoil—a result of creditors calling in loans as part of the US-led meltdown in credit markets. Shareholders have dumped ABC stock and American operations were sold. Brennan says those developments have left parents very anxious.

"We've put so much of the market in this one corporation. None of the centres have closed yet, but if they do it will leave many people without any options at all." Brennan adds that there is nothing to stop ABC from trying to recoup some of their losses through increasing child care fees—meaning more pressure on government coffers.

**THE CONFERENCE** also includes speakers on the privatization of seniors' care and the highly controversial public-private partnerships, or P3s. P3s are little understood by the public, as they are often complicated arrangements where governments contract private companies to finance and build infrastructure like schools, roads or hospitals. Governments then lease those buildings back from corporations, often leading to increased costs, delays and decreased quality.

UK research Allyson Pollack will discuss the British P3 experience on Sat, Apr 5.

"There is a real difference between selling a product like a case of beer and providing quality early child education," concludes Moore-Kilgannon. "Not every service has to be public, but the same logic applies to corporations—not everything should be for-profit. But in Alberta, government policy is focussed on turning everything over to the market rather than looking at our public services as something that is vital to everyone's quality of life."

"These are issues that have an impact upon almost every aspect of citizens' lives. So we're hoping that people can get over their depression from the Alberta election results and get down to the hard, invigorating work of democracy and advocacy that happens between elections." ▀



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## 'Perfect storm' creates a coming food catastrophe

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WEEKLY

DYER STRAIGHT

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"This is the new face of hunger," said Josetta Sheeran, director of the World Food Programme, launching an appeal for an extra \$500 million so it could continue supplying food aid to 73 million hungry people this year. "People are simply being priced out of food markets ... we have never before had a situation where aggressive rises in food prices keep pricing our operations out of our reach."

The WFP decided on a public appeal three weeks ago because the price of the food it buys to feed some of the world's poorest people had risen by 55 per cent since last June. By the time it actually launched the appeal this week, prices had risen a further 20 per cent, so now it needs \$700 million to bridge the gap between last year's budget and this year's prices.

In Thailand, farmers are sleeping in their fields after reports that thieves are stealing the rice, now worth \$600 a tonne, straight out of the fields. Four people have died in Egypt in clashes over subsidized flour that was being sold for profit on the black market. There have been food riots in Morocco, Senegal and Cameroon.

Last year it became clear that the era of cheap food was over: food costs worldwide rose by 23 per cent between 2006 and 2007. This year, what is becoming clear is the impact of this change on ordinary people's lives.

For consumers in Japan, France or the United States, the relentless price rises for food are an unwelcome extra pressure on an already stretched household budget. For less fortunate people in other places, they can mean less protein in the diet, or choosing between feeding the kids breakfast and paying their school fees, or even, in the poorest communities, starvation.

And the crisis is only getting started.

It is the perfect storm: everything is going wrong at once. To begin with, the world's population has continued to grow while its food production has not. For the 50 years between 1945 and 1995, as the world's population more than doubled, grain production kept pace—but then it stalled. In six of the past seven years, the human race has consumed more grain than it grew. World grain reserves last year were only 57 days, down from 180 days a decade ago.

To make matters worse, demand for food is growing faster than population. As incomes rise in China, India and other countries with fast-growing economies, consumers include more and more meat in their diet: the average Chinese citizen now eats 50 kilograms of meat a year, up from 20 kilograms in the mid-1980s. Producing meat consumes enormous quantities of grain.

Then there is global warming, which is probably already cutting into food production. Many people in Australia, formerly the world's second-largest wheat exporter, suspect that climate change is the real reason for the prolonged drought that is destroying the country's ability to export food.

**BUT THE WORST DAMAGE** is being done by the rage for "bio-fuels" that supposedly reduce carbon dioxide emissions and fight climate change. (But they don't, really—at least, not in their present form.) Thirty per cent of this year's US grain harvest will go straight to an ethanol distillery, and the European Union is aiming to provide 10 per cent of the fuel used for transport from bio-fuels by 2010. A huge amount of the world's farmland is being diverted to feed cars, not people.

Worse yet, rainforest is being cleared, especially in Brazil and Indonesia, to grow more bio-fuels. A recent study in the US journal *Science* calcu-

lated that destroying natural ecosystems to grow corn (maize, mealies) or sugar cane for ethanol, or oil palms or soybeans for bio-diesel, releases between 17 and 420 times more carbon dioxide than is saved annually by burning the bio-fuel grown on that land instead of fossil fuel. It's all justified in the name of fighting climate change, but the numbers just don't add up.

"It would obviously be insane if we had a policy to try and reduce greenhouse gas emissions through the use of bio-fuels that's actually leading to an increase in greenhouse gases," said Professor Robert Watson, former chief scientific adviser to the World Bank and now filling the same role at the Department for Environment, Food and Rural Affairs in London. But that is the policy, both in Europe and in the United States.

This is the one element in the "perfect storm" that is completely under human control. Governments can simply stop creating artificial demand for the current generation of bio-fuels (and often directly subsidizing them). That land goes back to growing food instead, and prices fall. Climate change is a real threat, but we don't have to have this crisis now.

"If ... more and more land [is] diverted for industrial bio-fuels to keep cars running, we have two years before a food catastrophe breaks out world-wide," said Vandana Shiva, director of the India-based Research Foundation for Science, Technology and Natural Resource Policy, in an interview last week. "It'll be 20 years before climate catastrophe breaks out, but the false solutions to climate change are creating catastrophes that will be much more rapid than the climate change itself." ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.

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# Need for green brings troubles as we emerge from winter

HEALTH

## WELL, WELL, WELL

CONNIE HOWARD  
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*Editor's note: Connie Howard is away this week, so to satiate all you Well, Well, Well fans, we've pulled a spring-y column out from the archive to tide you over until her return.*

Like every other Edmontonian right now, I'm pining for green, for hope beneath the gritty grey and white we're so tired of.

But emerging green brings troubles, too, things like gardeners emerging from hibernation eager to get snow moulds and dead grass out of their lawns, eager to get them greening up fast minus thistles and dandelions—gardeners who still don't understand the folly of weed and feed products, despite the Canadian

Medical Association call for a country-wide ban in Canada.

Why is this even open to debate anymore? It's not like weed and feed use on our urban and suburban lawns is essential to our well-being. Discontinuing their use, however, is essential not only to our health but to the health of our planet.

Pesticides (an umbrella term for things that kill bugs and weeds) and their by-products are toxic and bioaccumulative—despite defences made by industry. They have been implicated in cancers, neurological disorders, reproductive problems and now gestational diabetes.

Maybe we're still oblivious because we've become immune to words like bioaccumulative and toxic. Bioaccumulative (accumulation of a substance in the environment faster than it can be cleaned out due to its long biological life) means the risk of toxic substances rises steadily even when input doses

are very low.

Or maybe we're not motivated to fight dandelions with our hands because we're too busy, always in a hurry, barely able to stay on top of more pressing things like keeping our jobs and getting the kids to soccer. We have room to be conscious of wanting nice lawns, but not to fuss with them.

**MAYBE, TO MOTIVATE US,** we need someone to paint a picture of what neurological disorders really look like. Maybe we don't care much because we've never seen epilepsy or autism or multiple sclerosis up close. Maybe we don't believe things like that happen to babies or teens or young adults on the cusp of their lives. Or maybe we don't believe there is a link between illness and the things we put into our environment.

I've seen some of those up close, though, in young children and young

adults, and they scare me—cancers that couldn't be beaten in young classmates of my children and in young women leaving lovers and children behind. Multiple sclerosis in young women living full lives, only to have them stripped down to a small percentage of what they were. Epilepsy in a baby.

Our lungs are hurting, too, as everyone with an asthma-afflicted child knows. But choosing not to use lawn pesticides for the health of our own family seems a little futile when neighbours and golf courses still use them freely.

That's because weed and feed products don't just stay on the treated lawn. Besides ending up in the groundwater and on neighbouring lawns, they're carried indoors by wind where they linger even longer, where they're absorbed into the skin of children playing on the carpets.

It seems like a no-brainer to me. Alternate and organic gardening practices can result in lovely lawns. Mine grows like mad, gives me tons of exercise and is always lush and green.

But even if that weren't true, and even if the research doesn't consistently and unequivocally show harm from pesticides, why not err on the side of caution? We all know how science changes like the wind, how studies can be biased. And we should, if we don't already, wonder about the wisdom of relying on data provided by the manufacturers of pesticides, which is in fact where much of the data asserting that links to illness have not been proven comes from.

Over 120 Canadian communities, the entire province of Québec and several European countries now have bylaws restricting or banning pesticide use. Wouldn't it be nice if Albertans made an equally intelligent decision? ♡

## Stelmach named 'Canadian Fossil Fool of the Year' by environmental groups

SCOTT HARRIS / scott@vancouverweekly.com

Alberta Premier Ed Stelmach has been crowned "Canadian Fossil Fool of the Year" by a coalition of youth environmental organizations.

Stelmach was given the award, also dubbed a "Foolie," for promoting increased production in Alberta's tar sands and in recognition of the provincial government's recent climate change plan, which focusses on intensity-based targets rather than absolute reductions in emissions.

Stelmach, who received 1063 of the 6000 online votes cast, was the runner-up to overall winner Kenneth Lewis, CEO of Bank of America, who received 1262 votes for "his company's continued funding of dirty energy projects in Canada and the US."

The contest was jointly sponsored by the Rainforest Action Network, Co-op America and the Energy Action Coalition, made up of 48 organizations in Canada and the United States, to coincide with the annual Apr 1 Fossil Fools Day. The event, now in its third year, is a North America-wide day of action "in opposition to dirty energy, [and to] show support for climate justice, strong legislation and corporate responsibility," according to the group's website.

"This year we decided that we wanted to introduce an online voting component so that people could nominate their favourite fossil fools in the political and corporate arena, create some buzz around Fossil Fools Day and educate a wider population about some of the coal and oil CEOs and politicians who are really pushing dirty energy at the expense of our communities and our environment and start to raise the profile of some of those people," explains Brianna Cayo Cotter, the communications director with the Energy Action Coalition.

**COTTER SAYS** that she's not surprised at Stelmach's strong showing in a



### NEWS 'AWARD'

field of candidates dominated by Americans, given the profile the tar sands have been receiving lately south of the border.

"I think that it says that tar sands is fundamentally a global issue and a global problem and that the problems of the tar sands absolutely don't stop at the Alberta border," she says.

"Seventy per cent of oil from the tar sands is destined to the US marketplace and I think for too long now Americans have kept their heads buried in the sand, not knowing where their oil is coming from, not knowing the environmental impact of extraction of oil," Cotter continues. "But all of a sudden we as a country are waking up to the very real threats of climate change and the environmental and social destruction that is related to fossil fuel extraction and burning, and are becoming much more aware of things like the tar sands and

wanting to stop them not only for the incredible impact they're having on communities up in Canada and the global greenhouse gas emissions that they're releasing, but also the impacts that we're starting to see down here in the US in terms of refineries and pipelines being proposed."

GM CEO Rick Wagoner was another winner, taking home the Foolie in the "outstanding performance in corporate greenwashing" category for GM's online touting of their environmental record at the same time the company is challenging vehicle emissions regulations in California and other US states. George Bush and Dick Cheney, meanwhile, received lifetime achievement awards for "their persistent efforts to deny the reality and impacts of global climate change, promote carbon-intensive energy solutions, and block progress toward curbing climate change."

Full results can be found on the group's website at [energyactioncoalition.org/foolies](http://energyactioncoalition.org/foolies). ♡



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# Ten years after the watershed Vriend v Alberta decision

SCOTT HARRIS / scott@vancouverweekly.com

Even with the passage of a decade, Kristy Harcourt still has vivid memories of Apr 2, 1998, the day the Supreme Court of Canada delivered its historic decision in the Vriend v Alberta case.

"I remember that morning—I knew that the decision was coming that morning—sitting in my living room listening to the 7 am CBC news because we knew that the announcement was going to be there," Harcourt recalls, sounding literally transported back to that day. "And the shock, the delight that the announcement was in favour of Vriend."

"Everybody knew that the announcement was coming that morning and that we should all go to the Leg at 4 o'clock or 5 o'clock that afternoon. Whatever the decision was we would go," she continues. "I got to the Leg and I wasn't surprised by seeing lots of people from my community there, but what thrilled me was seeing so many allies there. For me—I volunteered at CJSR—I remember seeing all these rock dudes from CJSR; all these guys showed up because it was really vital to them and their community that these rights be recognized. I remember so clearly seeing them there, because it was important to them too."

The importance of the Vriend decision, of course, extended well beyond the Edmonton LGBT community and its allies, becoming a watershed ruling that finally enshrined the rights of gay and lesbian Canadians in law.

**DELWIN VRIEND** was a 25-year-old chemistry instructor at King's University College, a private Christian college in Edmonton. In 1991 he was fired after refusing to resign following the college's adoption of a position statement against homosexuality.

In response to his dismissal, Vriend lodged a complaint with the Alberta Human Rights Commission, which refused to hear his complaint on the grounds that the Individual's Rights Protection Act did not include sexual orientation as a prohibited ground of discrimination.

Vriend challenged the Alberta government for its exclusion of sexual orientation as a protected ground, and in 1994 the Alberta Court of Queen's Bench ruled that the legislation was inconsistent with the Canadian Charter of Rights and Freedoms and that sexual orientation must be added to the act. The Alberta government in turn appealed that decision, and two years later the Alberta Court of Appeal reversed the decision, set-



## NEWS | VRIEND AT 10

ting up Vriend's appeal to the Supreme Court of Canada.

On Nov 4, 1997 the Supreme Court heard arguments in the case. Julie Lloyd, an Edmonton lawyer who was co-counsel for the Canadian Bar Association, one of 17 intervenors in the case, remembers the day well.

"I was extraordinarily fortunate to be able to sit in that room; to be in the Supreme Court of Canada and watch this take place was profound. It took pretty much a whole day, and Sheila Greckol and her legal team put together an absolutely extraordinary roster of intervenors, so in addition to their own very able remarks they brought together labour unions, they brought churches, they brought cultural groups, the Canadian Jewish Congress, it was extraordinary to listen to each of these individuals stand up and speak in support of gay and lesbian citizens," Lloyd recalls.

"At that time, gays and lesbians were sort of considered the illegitimate minority: maybe there was actually a reason, maybe it was a sickness, maybe it's a sin, maybe it's a this, maybe it's a that. However, being in that room and listening to Dale Gibson from the United Church stand

up and say, 'We're hearing this is a battle between the churches and the gay and lesbian people. What churches? I represent the United Church, we like gay and lesbian people.' Lyle Kanee [representing the Canadian Jewish Congress] stood up and talked about the common history of gay and lesbian people and Jews, that in what happened to Jews that led horrifically to the holocaust, the first step was merely removing them from human rights codes, allowing landlords to discriminate against them, allowing employers to discriminate against them. And he said that when we see these facts here in Alberta we become very alarmed. But moreover, he said, we have learned that to leave any minority group out of the incidence of citizenship or human rights legislation is a threat to all minority groups, from our past we understand that.

"And he stood up at the end of it and said, 'The doors of citizenship have been open for Jews, but we can't walk through those doors unless we're hand in hand with our gay and lesbian friends.' So it was such a profound experience of community."

**FIVE MONTHS LATER**, the Supreme Court unanimously decided, in language Lloyd describes as "soaring and powerful," that the omission of sexual orientation in provincial legislation

violated section 15(1) of the Canadian Charter of Rights and Freedoms and sent a "strong and sinister message" that discrimination on the basis of sexual orientation was acceptable. The remedy, the Supreme Court said, was that sexual orientation should be "read in" as a protected ground into the provincial legislation.

While the decision was hailed by LGBT groups and human rights advocates as a monumental victory, it sparked an upsurge of homophobia in the province.

"When the decision came down there certainly were several days of extremely emotional debate, some of the ugliest rhetoric was being tossed around," recalls Lloyd. "And I know people that left the province, they just found it too difficult. The province was considering and threatening to use the notwithstanding clause of the Charter to continue to refuse to protect the fundamental human rights of gays and lesbians. In the end they didn't but the conversation was a very painful one for a lot of people, certainly in our community."

Harcourt, too, remembers the dark days after the decision. "There was a tremendous backlash. People were very afraid. It was really common to hear stories about threats that were being made. So there was this real victory and then the victory was

sucked away into this really tremendous backlash," she says.

"And the backlash galvanized people who might have been sitting on the fence. It made those people take a stand and say, 'OK, I may or may not be thrilled about human rights protection for gay and lesbian people, but I'm not down with this discrimination. This has gone too far.' So it kind of pushed the neutral ground over."

**WHILE THE KLEIN** government opted in the end not to invoke the notwithstanding clause, it also refused to re-write the legislation to include sexual orientation, an intentional oversight that continues to this day.

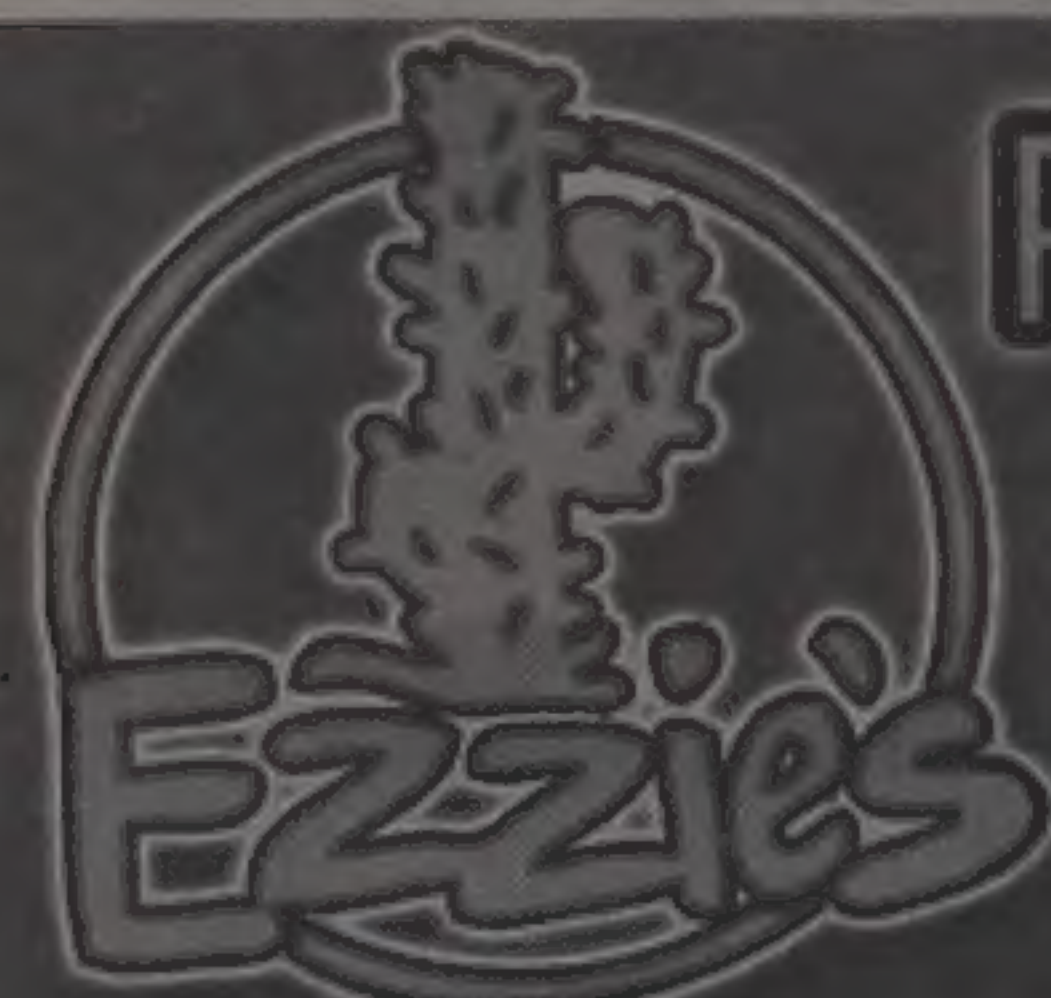
"I'm glad they didn't use the notwithstanding clause, but I'm angry that they have not included sexual orientation in the statute," says Lloyd. "First, it's their job. They're legislators, they legislate. The Supreme Court of Canada told them there was something fundamentally wrong with a piece of legislation. Responsible legislators would either use the notwithstanding clause and get on with it or amend the legislation so Albertans reading their own statutes can understand what they mean."

"How many other pieces of legislation have been passed and amended in the last 10 years? Lots. The fact that they're not touching this with a ten-foot pole can only mean that there is a tremendous amount of resistance in the caucus, our current government caucus, to getting this done," she continues. "It's with regret that I observe that the only conclusion you can draw from their decade of inactivity is that there continues to be a significant level of homophobia in the caucus and that's unfortunate."

"My hope is that for this 10th anniversary is that the government will do the right thing and will finally write sexual orientation into the human rights statute in the province," agrees Kristopher Wells, a researcher at the University of Alberta. "It's important for people to see themselves included in policy and law and legislation, that's a visible sign of protection and even though it's there and there are statements made by the commission that it's there and it's protected it's still an act of erasure."

Just as important, Wells argues that re-writing the legislation would also provide the opportunity to address other minority groups that remain excluded, a step he has seen the need for in his role as an educator.

"I think what we really need to do is, first of all, ensure that not only sex-



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ual orientation is written into the Human Rights Act, but that gender identity is also included, recognizing that people who are dealing with gender identity issues, who are transitioning genders are sometimes at the most risk in our society because they're crossing two fundamental categories that we organize our relations and knowledge around, namely gender and sexuality. In my own line of work as an educator I get most of my calls from parents, teachers and school boards who are struggling to understand these issues of gender identity."

Wells says that work is also needed to repair the damage done to the Human Rights Commission by Klein-era cutbacks, adding that if the government is serious about protecting the human rights of minority groups in the province, they should also move responsibility for the commission to the solicitor general's portfolio.

"I really believe diversity is the defining issue of the 21st century and how we're willing to respond to that, whether that's as individuals, whether that's as corporate entities or government institutions. This isn't a soft cultural issue. This is about law and legislation. This is about accommodation and inclusion of our minorities."

Despite the government's refusal after 10 years to write sexual orientation in, Wells sees hopeful signs of greater acceptance of minority rights in the province, including here in Edmonton, where the chief of police has set up an advisory committee of representatives of different minority

groups to discuss how to build a more inclusive police service and city.

"It's not necessarily the majority that needs to be dictating what should be done because a majority takes care of itself. It's reaching out and providing those spaces and those venues for minorities to be able come to voice and be part of the solution, because Albertans are only as safe and secure as their most vulnerable citizens, which are their minorities."

**LLOYD SAYS** that a decade later, the importance of the decision is clear. "The significance of the Vriend decision is extraordinary. That decision, as it turns out—and it's much clearer now in hindsight than it perhaps was the day after the decision—it really changed the lives of gay and lesbian people in this country and the fabric of Canadian society in an important way." Despite having such a profound impact, Wells says that we risk losing the history of the case because it is being ignored in Alberta's school curriculum.

"This is the sad point, the fact that young people today, all of our young Albertans, in their formal schooling are not learning about Vriend for the most part," Wells laments. "They're not learning about what has been ranked by experts on the Supreme Court of Canada as one of the three most important legal decisions in the history of the court. This isn't a gay issue, this is an issue about what it means to be a respectful and responsible citizen. What kind of values are we teaching our young people in this

province around diversity and human rights? So I think it is incredibly important for young people to know about, and it doesn't surprise me that a lot of young people don't know about Delwin Vriend and don't know about the case because if they're not getting it in their schools where are they going to get this information?"

Losing the history of Vriend is a concern shared by Kristy Harcourt, who volunteers with a youth group called Youth Understanding Youth. She feels it's the responsibility of people who experienced the time to share it with young people who weren't around to see it first hand.

"We did a whole session about understanding that history because rights are invisible and so if you have them you don't notice them. It's only when they're not there that you really notice them," she says.

"So that's one of the ways that we marked the anniversary, to make sure that young people know the story so that they can be proud of the work that was being done in their community, and so that they understand that if you've had to win something you could lose it again. It's important not to be complacent about it." ▼

*Exposure: Edmonton's Queer Art and Culture Festival and the U of A's Institute for Sexual Minority Studies and Services are presenting **Vriend v Alberta: Dialogues with Delwin** on Sun, Apr 6 (1:30 - 3:30 pm) at City Hall. The event is free and will feature a conversation with Delwin Vriend and others who took part in the landmark case.*

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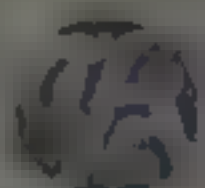
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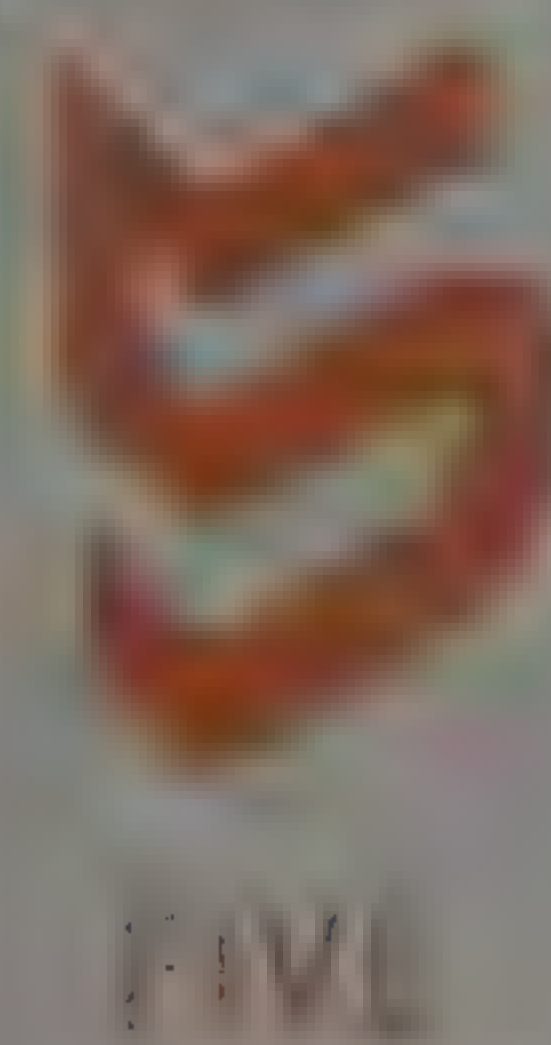
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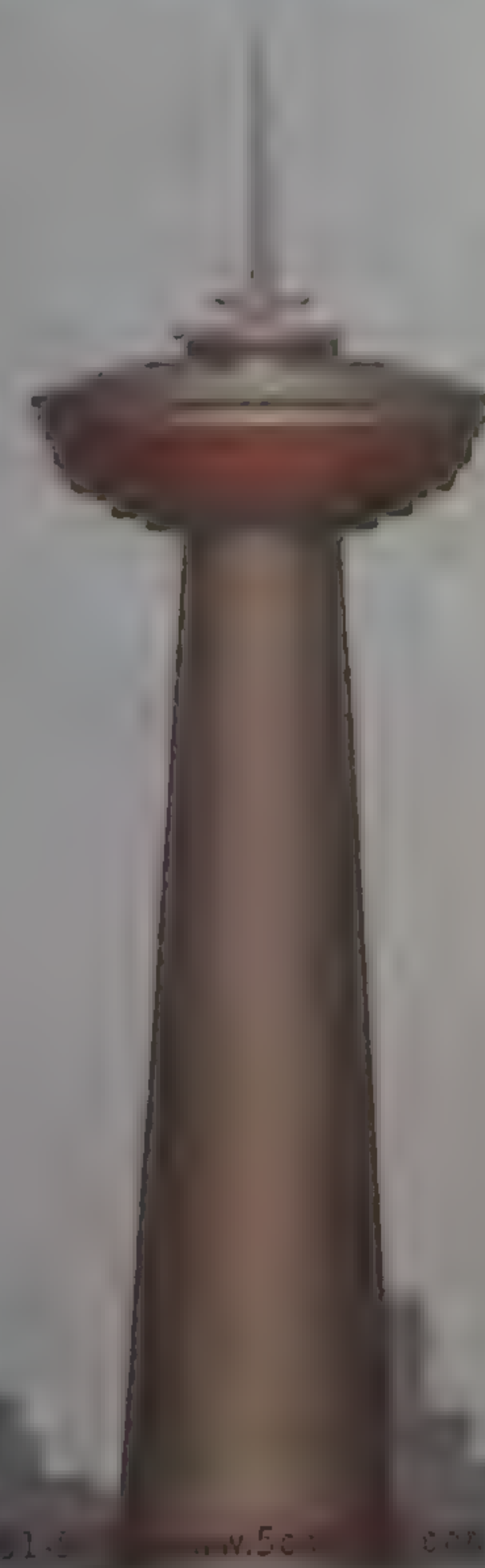
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VUEWEEKLY

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## Canada's industry regulations: not 'turning the corner' anytime soon

CLARE DEMERSE / pembina.org

When Canada's federal government published an update to its regulatory approach for heavy industry last month, environmentalists combed the documents in the hopes that this much-criticized proposal had been strengthened.

Instead, the update offered a mixed bag that, on balance, probably served to weaken an already feeble approach—and the new rules will likely have the effect of taking some big players out of the emissions trading market.

A bit of background: the federal government first published a regulatory framework it called "Turning the Corner" in April 2007. Although it included other regulations, greenhouse gas targets for Canada's heavy industry sectors were at the heart of the framework. The proposal came under heavy fire for its use of intensity-based targets, its generous compliance options and its permissive treatment of the tar sands sector—the largest single contributor to projected growth in Canada's GHG emissions.

March's update represented a significant opportunity to close some of the loopholes. The government responded with a new approach for the tar sands and coal-fired power sectors based on carbon capture and storage (CCS). Some Canadian media outlets hailed this as a groundbreaking "requirement" for CCS.

Capturing and storing carbon should be mandatory for any new facility in Canada's tar sands. Unfortunately, the fine print revealed that there is no such requirement—just targets set at CCS levels for new tar sands in situ facilities, upgraders and coal-fired power plants that start up after 2011. These targets come into effect only in 2018, a full decade away. The proposal also leaves key questions (including the scope of these targets and the compliance options to meet them) unanswered pending the



publication of draft regulations, which have now been delayed to the fall.

The 2012 cut-off means that many facilities currently under construction or at the late planning stages will get in "under the wire." (Instead of CCS-level targets, these facilities get a three-year "grace period," followed by targets based on use of the industry-standard fuel, natural gas, and an annual two per cent emission intensity improvement.) In fact, the government's leisurely approach to implementing CCS-level targets will, perversely, encourage even faster construction in this already overheated area.

**THE DECISION** to "turn the corner" on emission reductions to 2018 and later is highly questionable for a government that says it's on track to meet a national GHG target in 2020—albeit one that falls far short of what the science calls for from a developed country.

The government's announcement also opened up a significant new loophole through a compliance option it calls "pre-certified investment credits."

These credits allow emitters to apply for government approval of future emission reduction projects undertaken in their own operations or as joint ventures. Once a project is certified, emitters can meet

part of their regulatory obligation by making contributions towards it, starting at a rate of \$15/tonne CO<sub>2</sub>e in 2010 and ramping up to just under \$25/tonne by the time this mechanism is phased out in 2018.

By promising to implement CCS in 2018, a company becomes eligible to meet 100 per cent of its obligation until then simply by setting dollars aside for the capital spending. Clearly, the government is hoping that all new tar sands facilities starting up after 2012 will make use of this offer.

Although the focus is on tar sands, other "large-scale and transformative" project proponents could also apply. For example, the province of Ontario's coal-fired power plants could meet their regulatory obligation mainly by earmarking funds for future investments in nuclear power.

By creating a new form of "in-house" compliance, this loophole will likely move some major companies out of Canada's nascent carbon market altogether, at least until the CCS-level targets are applied in 2018.

It looks like Canada's industrial emissions won't be turning that corner anytime soon. ▽

Clare Demerse is a policy analyst with the Pembina Institute's Climate Change program.

## TOP 10 RINGTONES

1) Low  
Flo Rida

2) Touch My Body  
Mariah Carey

3) With You  
Chris Brown

4) For the Nights I Can't Remember  
Hedley

5) Love in This Club feat. Young Jeezy  
Usher

6) Bleeding Love  
Leona Lewis

7) No Air Duet feat. Chris Brown  
Jordin Sparks

8) Apologize feat. OneRepublic  
Timbaland

9) Thunderstruck  
AC/DC

10) Sweetest Girl (Dollar Bill)  
Wyclef Jean

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# Unlike personal odour, Dwarf Fortress is maddeningly addictive

## GAMES INFINITE LIVES

Sweet southern springtime, the last late skiff of snow evaporated, the lawns lousy with more robins than a Teen Titans cosplay convention. I really ought not to be spending these golden-crisp sweater-weather days indoors, quasimodoed over a laptop, but ... other worlds have other seasons and their attendant responsibilities. Besides, I'm parked here by the picture window, plenty of Vitamin D flooding in; I even get a bit of a social life when I make eye contact with passers-by.

Maybe I should have shaved.  
Or taken a shower.  
Or at least changed out of my pajamas.  
"I can smell you from here," my lady laughs from an adjoining room, and I know she's not exaggerating. I can feel it

on me, familiar as favorite socks: old-time Gamer Sweat, sour scent of The Zone.

I'm still playing *Dwarf Fortress*, you see, and though you all turn to *Vue* for only the freshest videogame coverage I'm going to take a Mulligan on last week's column—time, tide and deadlines forced me into it too early: I'd only logged 20 or so hours, and most of that in a series of pathetically still-born fortresses. I've since sunk another 20 into this most intricately geeky world-simulator and managed to see one noble outpost through two whole game years without collapse ... and I'm still Holy Shitting every half hour or so, at the crazy crap that emerges from the simulation's natural chaos.

But even with a whole workweek's worth of time dropped into *DF*, I'm still scrambling up the lower slopes of the game's craggy learning curve, the rest of the mountain rising before me. *Dwarf Fortress* is a pain in the ass to play, DOS-shell-style menus on top of submenus on top of sub-sub-menus detailing everything from, for example, the

disposition of each individual morsel of food, to where each individual Dwarf sits at dinner, to how that Dwarf feels about her seating assignment and how those feelings affect her sprained wrist.

**SOME TIPS** for prospective *Dwarf* castellans. After grabbing the game from Bay 12 Games ([bay12games.com](http://bay12games.com)), go immediately to the *Dwarf Fortress* wiki ([dwarffortresswiki.net](http://dwarffortresswiki.net)), devour as much of the newb material as possible—and plan on keeping that window open for a week or so, even though *DF*'s omniscient God-brain snarls at sharing process time with other programs. And even with your hand held minute-to-minute by these thoughtful tutorials and walkthroughs you're going to be frustrated—and, let's be honest, kind of bored—to the point of Fuck It and beyond.

The only way to endure through this is to have a source of hope, a vision of what your manky, poor-sited, starving caverns of losers could become, of what wonders

*Dwarf Fortress* can offer the stalwart.

I personally recommend the Saga of Boatmurdered, a so-called "succession game" in which multiple players guided (or tried, mostly in vain, to guide) the fortunes of the titular citadel, handing off the controls at the end of each game year and recording the events of their turns in character. The writing is spotty, as you'd expect from an ad-hoc rota of geeks, ranging from workmanlike to comedy gold, but without the example provided by their tale—complete with marauding elephants, genocidal lava traps, grand achievements, hubristic vanity projects and eventual mass insanity—I'd never have had the will to force my head into *DF*'s maddening depths.

So now I've finally got a thriving little outpost going, known to the Dwarves as Thikutostuk: "Booksneak." Irrigation's all figured out (only a single puppy drowned in the flooding, this time!), I'm mining a tidy little ore vein, got some lukewarm trade links established and hopeful immigrants

are filling out the population. *Boatmurdered* will them much-needed expertise—or, at least, strong backs and an Old World work ethic (also alcoholism). And speaking of filling out the population, I note that my engineer, Ilral Knifemachine, has been dallying with fore-dwarf Logem Relicsalves ... might the pitter-patter of tiny (yet sturdy) feet soon echo through the halls of Booksneak?

Time—hours of precious, precious time—will tell, and damn me but I'm willing to put in those hours ... because I'm more involved in Booksneak than I have been in any videogame character in a long while. That's the terrible secret of *Dwarf Fortress*: behind the savage wall of user-unfriendliness lies a world-simulator of constantly surprising complexity, and the extreme abstraction of the world's presentation requires reactivation of imaginative capacity long lulled by the advance of graphics technology. More than any other sim game, *Dwarf Fortress* really lives, and lives inside you. ▽

## Oil had lot to be afraid of

## HOCKEY IN THE BOX

Surprise! Stupid April Fool's Day. On Apr 1 a combination of NHL game results conspired to let Oiler fans in on the joke that was played on us for the last 20 games or so. There will be no NHL play-offs in Edmonton after all. Like the old plastic wrap over the toilet bowl stunt, Oiler fans were pissed off (ha!) to see the Oilers fall 3-2 to their Calgary archrivals and end a valiant effort to sneak into (or kick down the back door of) the playoff race. A win by Nashville the same night also confirmed the disappointing result. Stupid April Fool's Day.

**TRISKAIKAPHOBIA—FEAR OF #13** It goes without saying that the Oilers needed to win their game on Mar 28 against the Colorado Avalanche if they were going to challenge for that last playoff spot. And they almost did it 'til ol' Burnaby Joe popped one in with about five seconds left to play. Somehow, I had a premonition that it was going to happen. Later on, looking at the official score sheet, I noticed that all four scorers for the Oil (Curtis Glencross, Tom Gilbert, Jarret Stoll, Sam Gagner) potted their 13th goals of the season, and that the team had 13 minutes of penalties in the game. Coincidence? Well, yeah. That's actually what coincidence means. T8

**PYROPHOBIA—FEAR OF FLAMES** With two goals against Calgary Apr 1 and a consistently impressive string of games, (Glen)Curtis Glencross has been a surprisingly impressive acquisition by the Oilers. Glencross ignited the Stortini, Glencross, Brodziak line, checked hard and has played every shift as an Oiler with energy and effort. Glencross also has five goals in five career games against the Calgary Flames. That alone is a commendable character trait. He is a player I'd like to see remain with the Oilers next season. DY

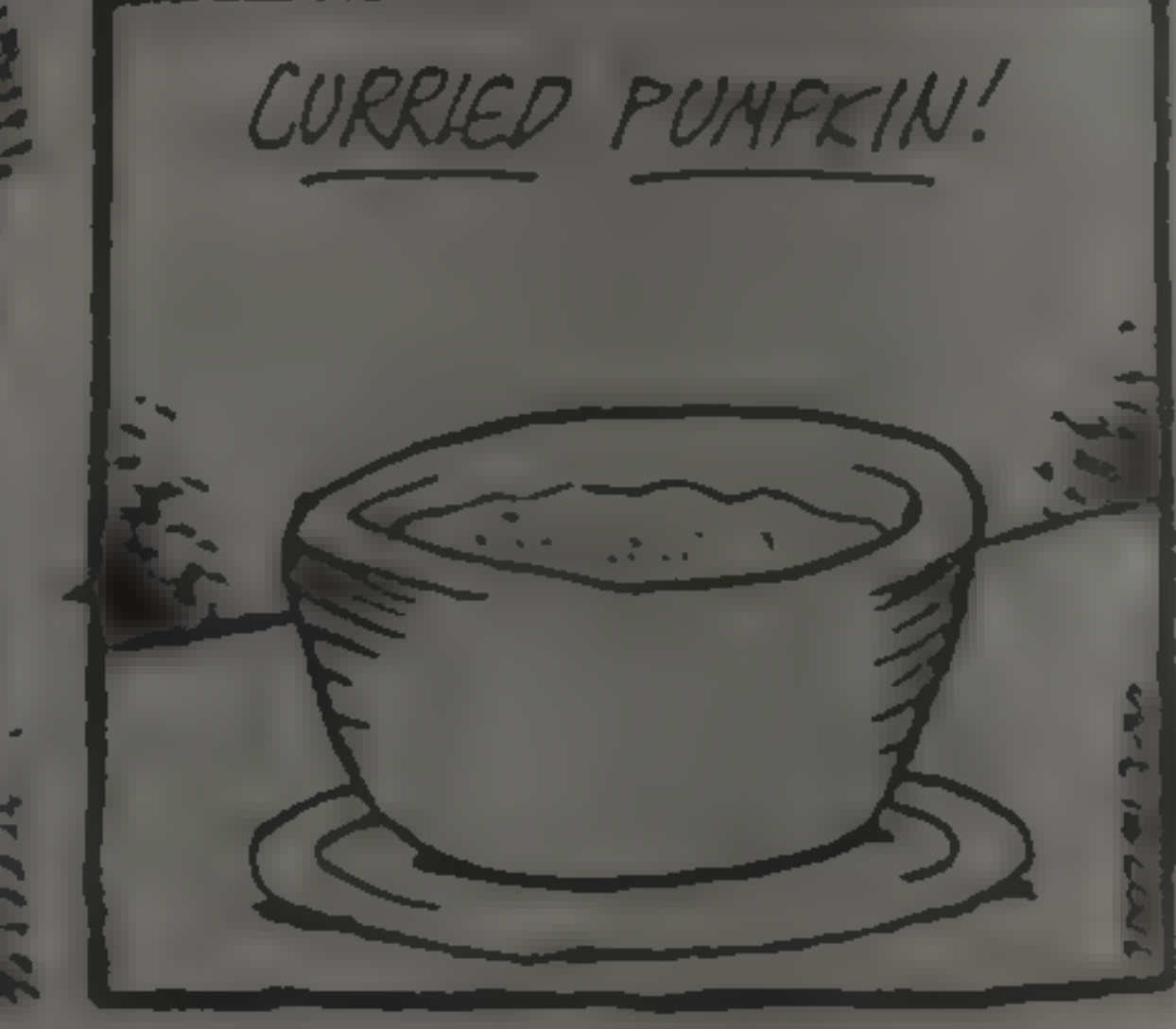
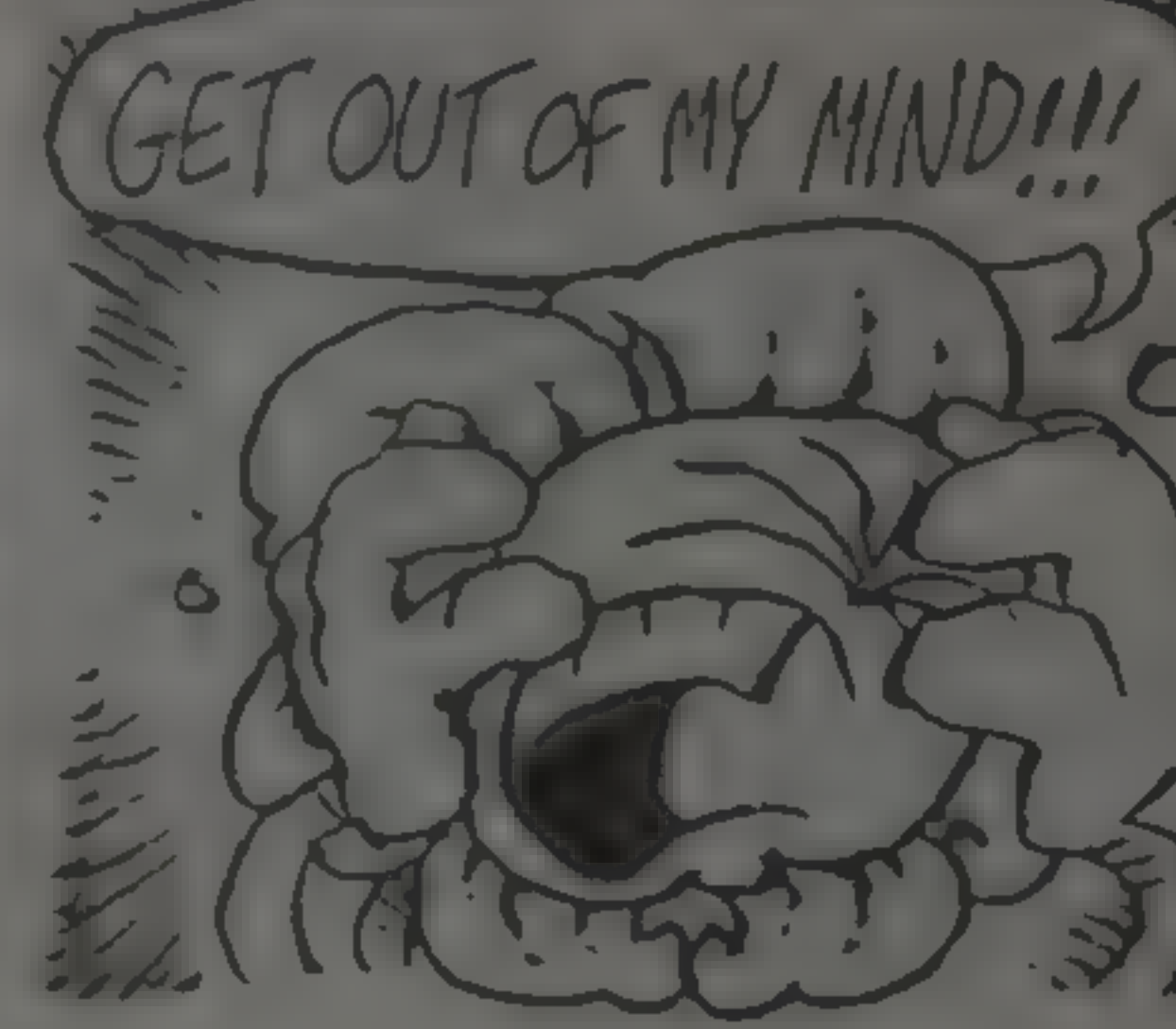
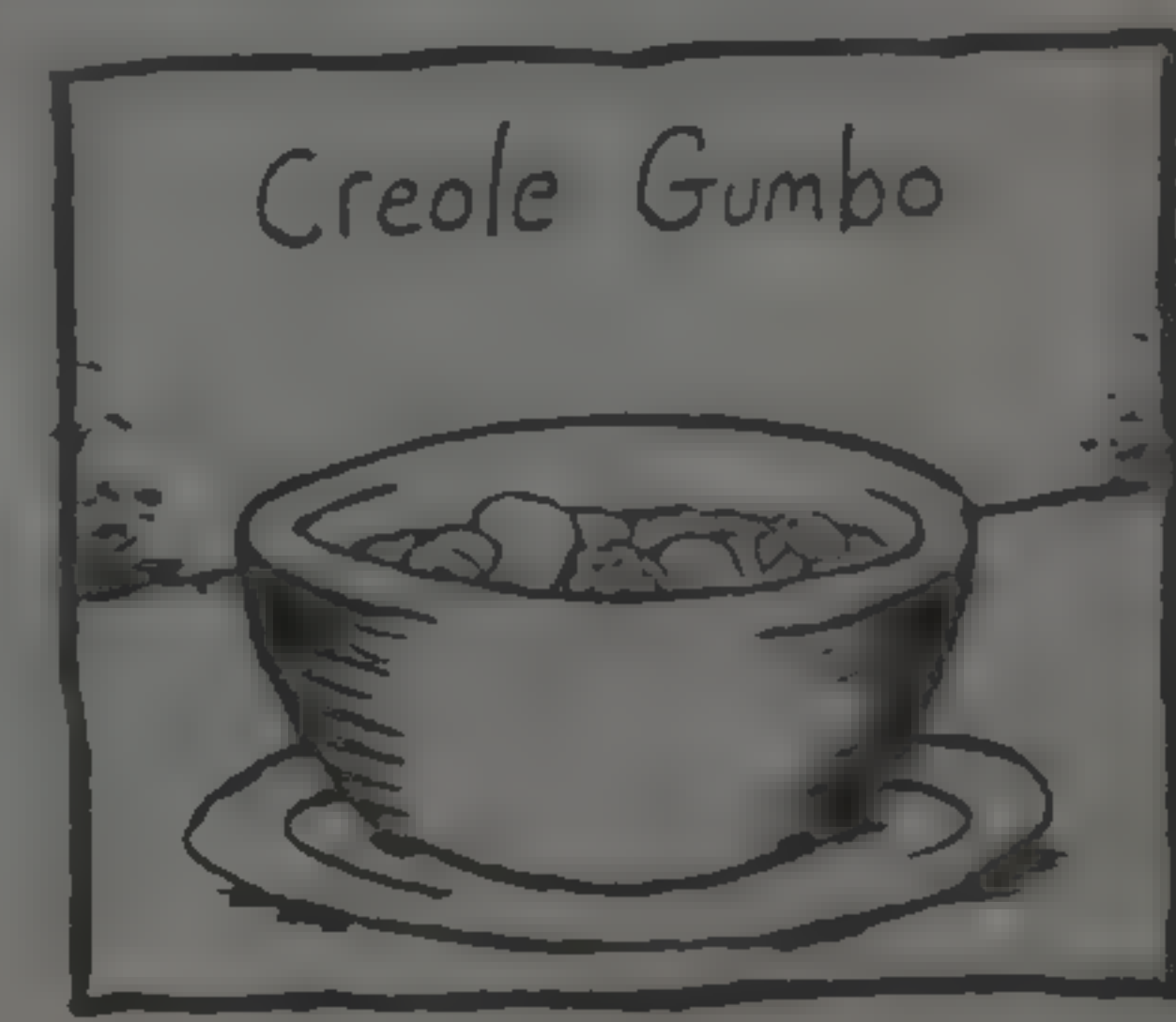
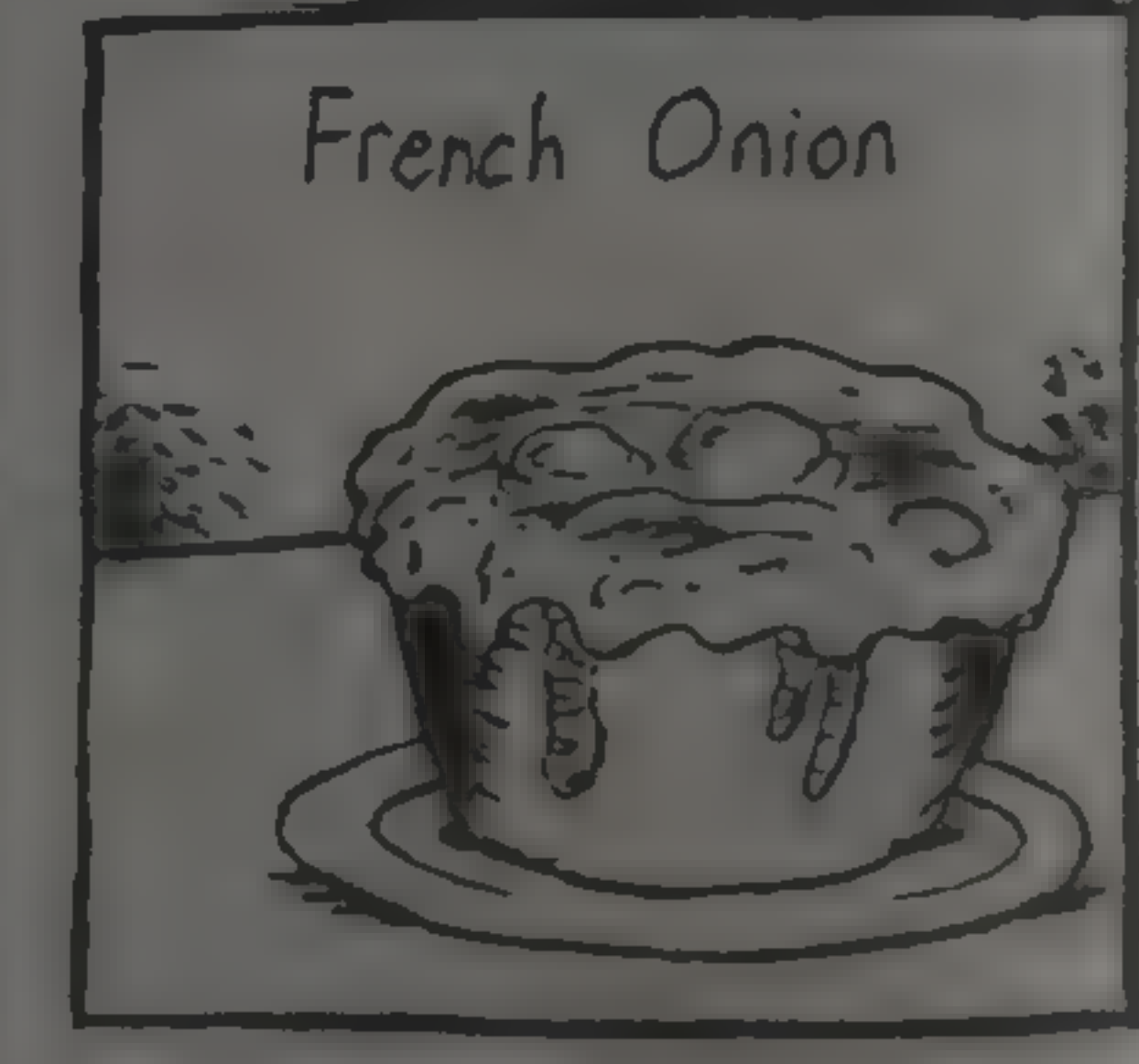
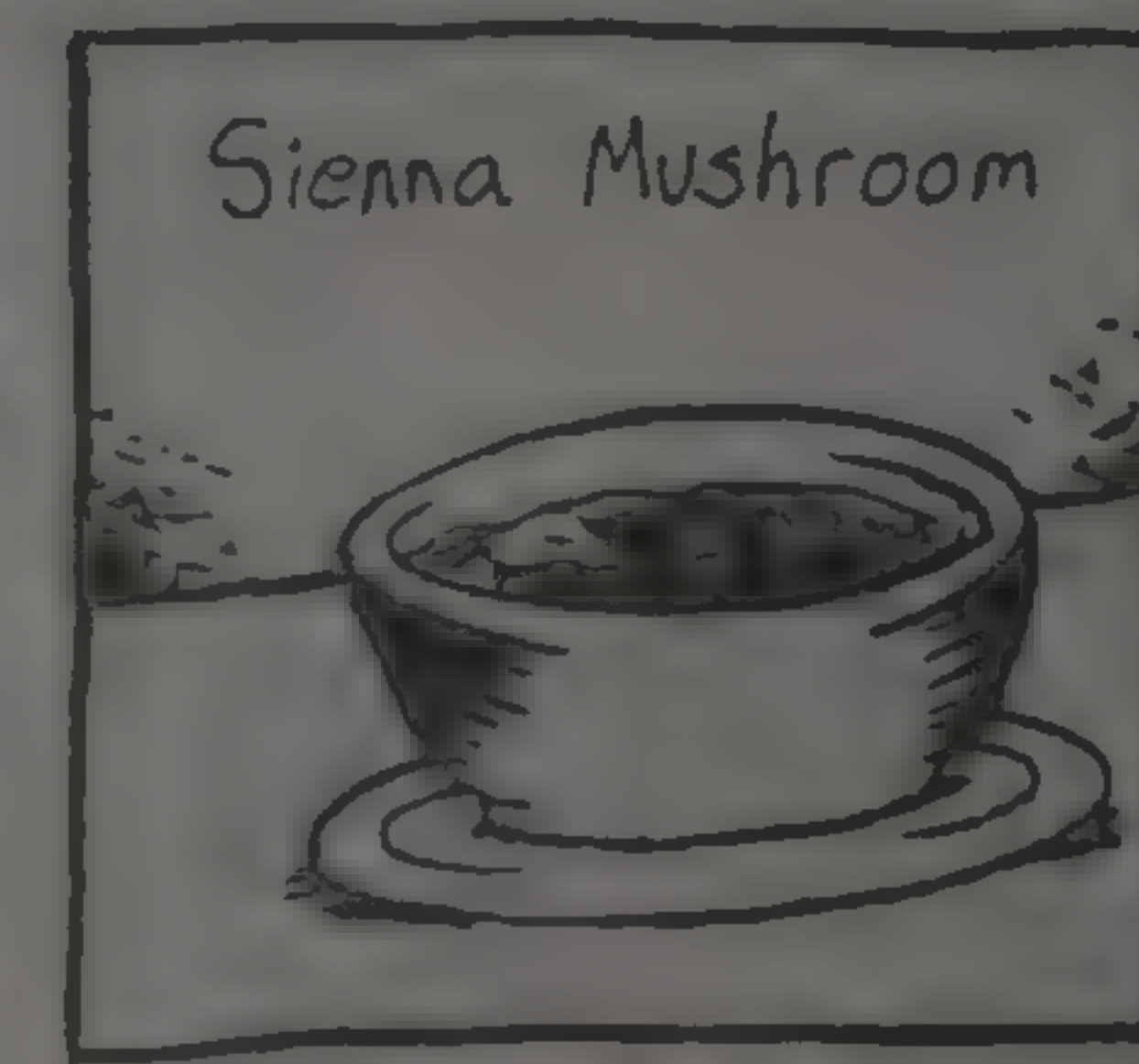
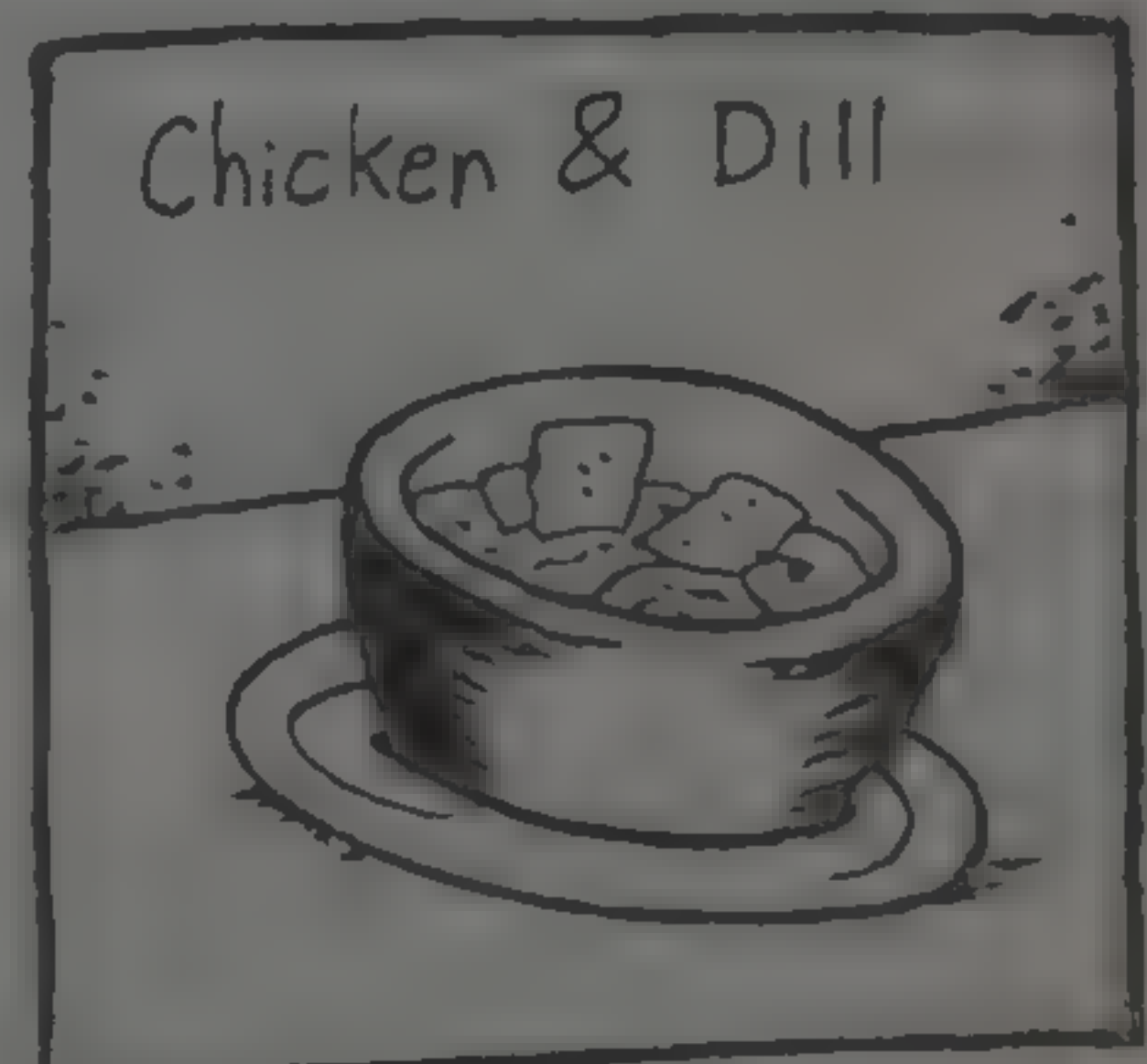
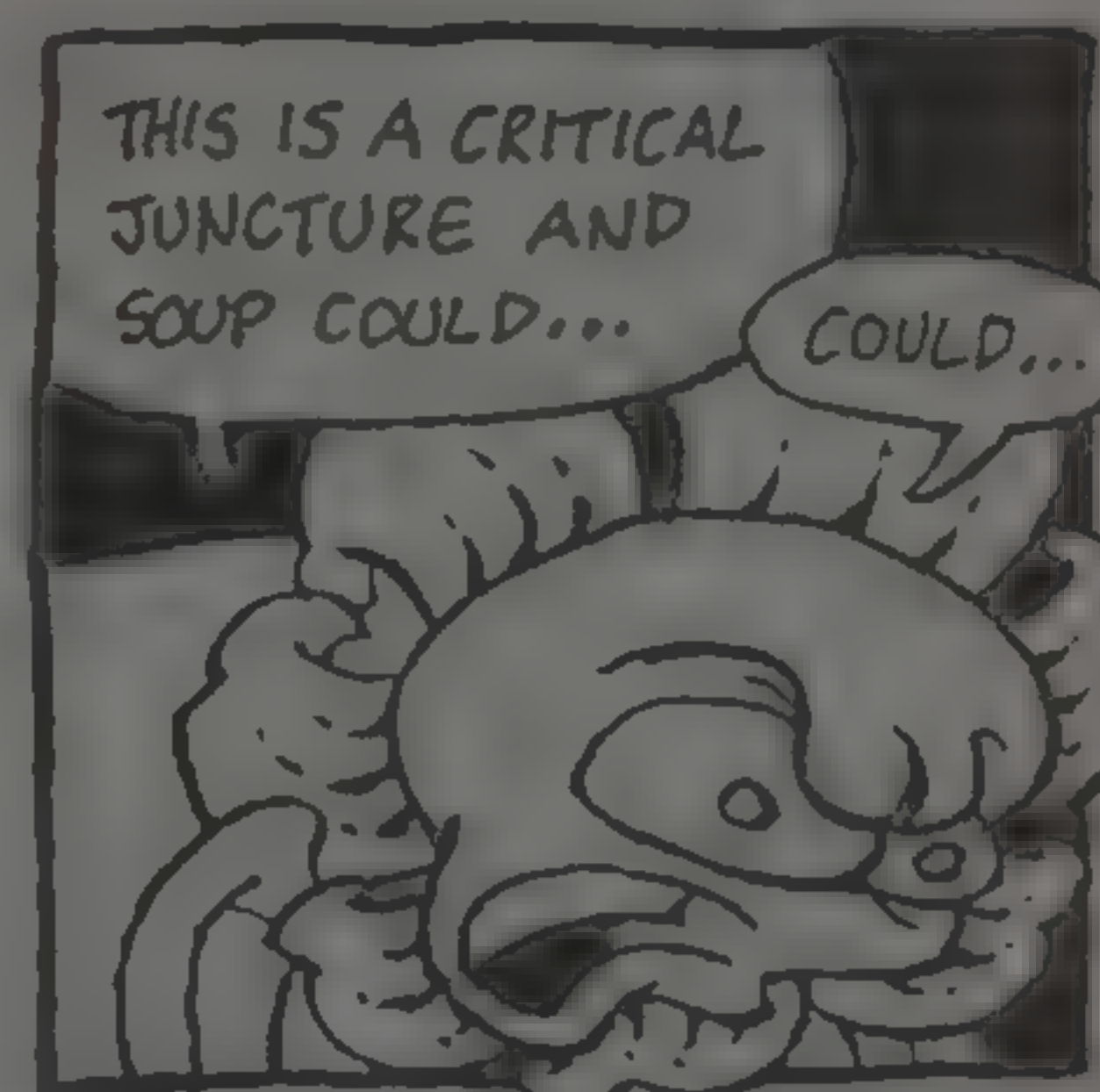
## ONITHOPHOBIA—FEAR OF PENGUINS (OK, BIRDS)

The Oilers are currently leading the league in an interesting stat; they have more players with a double-digit goal scoring total than any other NHL team, with 12. Pittsburgh is the only team that's close with 11, but no additional Penguin is close to breaking that barrier before the end of the season. The glaring lack of an elite scorer here in Edmonton and the resulting scoring-by-committee once again has been an issue this year but I think that may be rectified next season with the emergence of a number of good young players. Another fun fact: of the 12 Oilers that scored in the double digits, seven of them are listed as centres. Now that's some good depth ... T8

## DRAFTOPHOBIA—FEAR OF LOSING ANOTHER FRICKIN' HOCKEY DRAFT

Every bit of bad news has a silver lining. Despite missing the playoffs again, the Oilers did their best to erase the horrible finish to last season (2-17-1 over the past 20 games) with a cracker finish to this year's campaign (13-6-1 over the last 20 games—not including the season finale). The fight was valiant, the games were exciting, fans had a reason to tune in to the games, the young players showed promise, grit and character but the play-offs were not in the cards. The rest of the silver lining? Playoff drafts are infinitely easier "sans les Oilers" as I feel no obligation to pick the Oilers or any trepidation to draft players that the team is facing in the first round. Then again, considering my recent record in sports drafts and fantasy leagues, I will probably once again be "sans le victoire." DY

**LUPOSILIPHOBIA—THE FEAR OF BEING CHASED BY TIMBER WOLVES AROUND A KITCHEN TABLE WHILE WEAVING SOCKS ON A NEWLY-WAXED FLOOR** No Oiler news here. That's the punchline on one of my favourite Far Side cartoons. Then again, that cartoon does sum up the eventual futility and panic of the Oilers' recent efforts to chase eighth place and a playoff spot. The wolf got them. Stupid April Fool's Day. DY

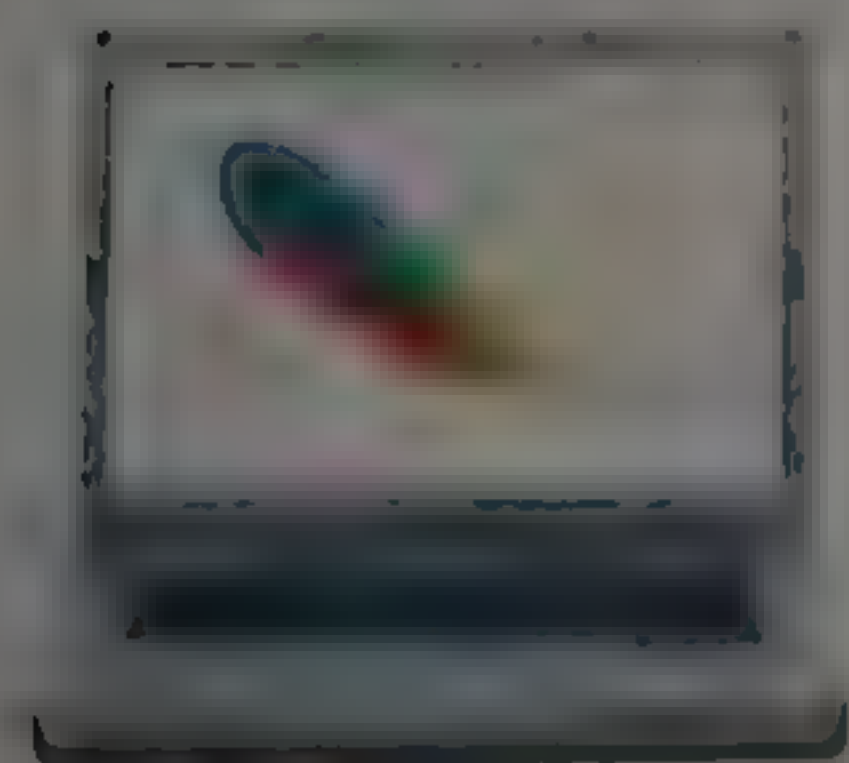




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## Veggie Tales: 10 things you do that piss vegetarians off

ELLA JAMESON / ella@vueweekly.com

I had a colleague recently tell me that he hadn't yet confessed to his parents that he was a vegetarian. Despite the fact that he's in his mid-20s, living on his own and holds a good job, telling his parents that he's a vegetarian is beyond his confidence. When I asked him why, he said that he thought they'd likely disown him. "There's no way they'd accept that I don't eat meat," he predicted.

"I think I might have an easier time telling them I was gay: at least that way they could say I was born that way. Sometimes going vegetarian feels like rejecting everything you've been taught growing up, especially in a household where every meal is centered on meat."

Unlike being gay or being born stupid, vegetarianism is a choice. Today's parents can accept a gay child and offer support to their not-too-bright offspring, but why the heck would someone choose not to eat meat?

### NO MEAT VEGETARIAN PET PEEVES

This got me thinking about the pitfalls of electing the vegetarian lifestyle.

I started asking friends to tell me their stories about being a vegetarian, and I found that there is a great deal of resentment from the herbivore camp. Everyone had a story to tell about some culinary disaster at the hands of well-meaning hosts.

So, after a significant amount of highly controlled if somewhat unempirical polling, I have compiled a top 10 list of the most annoying things that non-vegetarians do.

**Ten:** Never invite a vegetarian for dinner and cook in the same pan/grill/pot. When cooking for a vegetarian, they appreciate not hav-

ing your greasy meat stains all over their non-flesh food. That means you can't throw a veggie burger on the barbecue beside the fat-splattering cheeseburgers. And if you are going to grill food, it can't be done atop the bits of flesh stuck to the grates, either.

Which brings me to number **nine**: Don't serve tofu dogs. Seriously; tofu dogs are not gourmet food. Vegetarians did not give up meat and then ~~forget that~~ have to forgo hot dogs. Whoever thought of making a tofu dog that resembles a hot dog clearly was not an epicurean.

~~Eight: Vegetarians are not allergic~~ dizing the meat-eaters at the restaurant. Splitting the bill evenly doesn't cut it for the vegetarians who didn't order the costly meat entrées.

**Seven:** If you're on the plane and the

guy next to you has a lovely pre-arranged special vegetarian meal, don't be jealous. And whatever you do, if you're accidentally served that meal, don't eat it—it's not for you and some other person on the plane will end up going without supper!

**Six:** If you host a party with both vegetarian and non-vegetarian fare, make sure the vegetarian guests are served first. There is nothing more frustrating than getting to the table late and finding that all of the cheese pizza is gone and there's a ton of pepperoni left over. Set aside the veggie food if your meat-eating guests are likely to pounce on it.

**Five:** If you don't know anything about cooking for vegetarians, at least don't boil the food to death. Nobody likes to eat food that looks like a pile of pre-digested root vegetables.

**Four:** When dining with vegetarians,

you don't have to eat like you're a jaguar going down on a gazelle ~~(the strange plants that's just roots)~~ and frankly, nobody likes to see a carnivore eat like pig.

**Three:** Stop asking questions like "You eat fish, though, right?" No, vegetarians don't eat fish. Fish is flesh. So are shrimp, mussels, chicken, snake, guinea pig and rat. Some vegetarians will eat eggs and dairy products (cheese, sour cream), but they don't eat sentient creatures.

Which brings me to **two**: Quit calling yourself a vegetarian if you eat fish. You're not a vegetarian. You can't cut back on Big Macs and call yourself vegan.

Finally, the number **one** thing vegetarians hate: people who say, "just try a little ... you'll like it." Ah, no, we won't like it, we don't want to try it and quit trying to change us. ▼





# FIVE THINGS VEGETARIANS DO THAT PISS EVERYONE OFF, FROM A FELLOW VEGETARIAN

Some of our words have their annoying habits, but they're hardly the only things making life worse for everyone. Here are five things vegetarians need to stop doing to help make the world a better place for us all.

## COMPLAINING ABOUT A LACK OF VEGETARIAN OPTIONS ON A MENU

It would be wonderful to live in a world where every restaurant had the option of a satisfying (and done) tofu, chickpea and the works. Alas, sadly no one is doing it. Why? A lot of restaurants are just not set up to handle a lot of time and effort to make what they can't eat, and it's not a fair thing to ask them to take the burden of their people and make a menu that is not their own.

## COMPLAINING ABOUT PAYING THE SAME AS MEAT EATERS

It's not fair to pay the same for a vegetarian meal as a meat meal. Vegetarians who are paying the same as meat eaters are not doing it right. They are not doing it right.

lot at Indian buffets, which is especially annoying considering Indian food is one of the most vegetarian-friendly cuisines there is.) We're the ones who've decided to cut meat out of our diet: anyone willing to charge us less should be regarded as a saint, but by no means should this be an expectation. If paying the extra \$2.99 for chicken you're not getting on your caesar bothers you that much, stay home: the world does not revolve around your lifestyle choices.

## MAKING NON-VEGETARIANS FEEL GUILTY ABOUT EATING MEAT

It's fantastic that you've decided to make what is no doubt a high-minded, moral choice about your eating habits that makes the world a better place, environmentally, ethically and spiritually. There's something to be said for quiet dignity, though: give the unwashed, carnivorous masses time to come around. Besides, being a prick never won anyone to your side: save the guilt moral superiority for those who are not veg. (and in fact, not all veg. are superior, or even well-meaning.)

## EATING HEAVILY PROCESSED FAUX MEATS

Most of the stuff you can pick up at the supermarket (including the meat alternatives) is not as good as what you can make at home. If you're not a cook, then you're not a vegetarian. If you're not a cook, then you're not a vegetarian.

also perpetuates the stereotype that we're all a bunch of secretly repressed carnivores trying to bury our insatiable urges with a stew of delusion and carrots. There are plenty of other ways to get your protein, including milk, eggs, organic tofu and a wide variety of beans. If you want faux-meat, there are a variety of terrific wheat gluten recipes on the internet, and if you're not much of a cook, Padmanadi is open, and the Truc Lam Monastery puts together a fabulous spread of take-home options every Sunday.

All that said, exceptions to this fact can be made for the Tofurky, because no one is an island, especially on Thanksgiving.

## BEING USELESS IN THE KITCHEN

Some leeway can be granted to new vegetarians here, but the rest of you better know how to cook at least one fairly delicious vegetarian meal. Partly it's to help destroy the popular conception of vegetarians as people who spend a lot of meals crying into salads, but mostly it's because this is a lifestyle based on eating, and therefore should encourage some kind of knowledge about food. People who participated in Earth Hour bought candles, because even though they wanted to save energy by not sitting in the dark: the only thing they do is get a cookbook. v

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## Put a little spice into your cake with cayenne

JAN HOSTYN / jan@vueweekly.com

Ever since walking into the Cocoa Room and sipping a wicked combination of rich chocolate and fiery cayenne, I've been entranced. Never would I have thought that such a combination would even work, let alone be so utterly mesmerizing. Having devoured the "Hot Chocolate" bar almost immediately upon exiting that chocolate oasis, I have been going through mini withdrawal ever since.

My mind has been constantly churning, thinking of ways to adapt my own baking to include this addictive trick. Chocolate is such a staple in my house—whether tucked away in various nooks and crannies for quick and immediate satisfaction or stashed in cupboards for last-minute baking frenzies—that adding a few dashes of cayenne to my next

### AT HOME

chocolate concoction seemed like a natural fit. The possibilities facing me were endless: gooey brownies, rich pudding, airy mousse or maybe even dense fudge.

The simple, unpretentious, but always delicious chocolate cake won out. It's easy to whip up and can be enjoyed just as it is or dressed up with just about anything. I thought about just adding cayenne to my favourite recipe but, in the spirit of adventure, found something totally new.

I SCANNED THE RECIPE, found I had all the necessary ingredients, and set to work. I preheated the oven to 350°F and hauled my nine-inch round cake pan from above my oven. Ideally, I

was supposed to use an eight-inch pan, but it was either buried beneath all the others in my highly organized jumble or it was AWOL. I didn't think it would matter that much; the cake wouldn't be quite as high but would have the benefit of being a smidgen wider. Each piece would still hold the same amount of cake, just in a slightly different form.

After retrieving the pan, I traced it on some parchment paper, cut out the circle and placed it in the pan. I still greased the parchment with a bit of butter, but the parchment makes getting the cake out the pan a breeze. If you just grease the pan, sometimes chunks of cake are left behind—good if you want a quick snack when removing the cake but not so good if the final appearance is important to you.

Once the pan was ready, I just



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threw all the ingredients into a big mixing bowl and stirred it up until the lumps were gone and the batter was thick and smooth. As always, I did a couple of modifications. Having compared a few recipes, I noticed that the teaspoon of cayenne called for in this recipe was at the high end of the scale. Having small people in my house that would be less than impressed with a chocolate cake they couldn't eat, I decided to use a more conservative 1/2 teaspoon. There would still be some heat, but no tears. And I used one teaspoon of cinnamon instead of two. It is baking for intense chocolate flavour with a bit of kick, nothing too overwhelming.

At this point I realized that the recipe I had picked contained no eggs. Not one. I don't think I've ever made a cake with no eggs

before. Cakes contain eggs for a reason: they help the batter rise and they make the cake richer and tenderer. Less than hopeful, I forged on. The eggless batter was poured into the pan and put in the oven for 25 minutes.

I usually just stick a cake in the oven and let it do its thing until the timer rings and it's time to check it. Not this time. The eggless batter was looming over my head and I was envisioning a flat, rock-hard disaster. A few peeks (just with the light on, not by opening the oven door) convinced me that the cake was rising nicely so I anxiously dropped the

**PRETTY SOON** the heavenly aroma of chocolate started drifting through the

kitchen. If cayenne smells, I couldn't detect it—nothing but lovely chocolate and maybe a bit of cinnamon filled my nostrils. After 25 minutes the timer rang but the cake was still liquid-y in the center. Fourteen minutes later it was finally done—dark, rich, and glossy with a slight dip in the middle.

The aroma was tempting and unremitting but I restrained myself. After what seemed like forever, I mixed up the cocoa, icing sugar and water for the glaze, poured it over top, let it set for a bit, then brandished my knife and made the first cut.

I was shocked at how rich and moist the cake was. The small amount of oil and total lack of eggs had me skeptical, but my worries were unfounded. The taste test was equally successful.

The deep, chocolaty flavour was heightened by the cinnamon and the cayenne provided lingering warmth that radiated further with each bite. The gooey glaze was certainly one I would make again, for any cake. It added a bit of richness and stayed soft and slightly runny, almost like a thick, rich chocolate sauce.

This is an extremely quick, delicious chocolate cake. I would definitely make it again, with or without the cayenne. I wouldn't add more cayenne, though—even a 1/2 teaspoon packed quite a punch. Serve it with whipped cream or ice cream to cool the heat and enjoy—just don't serve it to the kids. They won't be impressed. ▼

#### SPICY CHOCOLATE CAKE RECIPE (PICUREAN.COM)

##### Ingredients

##### Cake

- 1 1/2 C all-purpose flour
- 1 C sugar
- 1/2 C unsweetened cocoa
- 2 tsp cinnamon
- 1 tsp baking soda
- 1 tsp cayenne pepper or ground mexican chili powder
- 1/4 tsp salt
- 1 C cold water
- 1/4 C canola oil
- 1 Tbsp balsamic vinegar
- 1 Tbsp vanilla extract

##### Glaze

- 1 C confectioners sugar
- 1/2 C cocoa
- 6 Tbsp water

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**Audrey Uchoa**

# Tasty Tomato's pasta a carb-addict's dream

SHARMAN HNATIUK / sharmah@vuwweekly.com

As a full-fledged carbohydrate addict, I'm always on the search for another place to find a great plate of pasta. When I heard that the **Tasty Tomato** might tempt my taste buds, I had to give it a try. Most people might think that a little Italian restaurant would be a great place for a romantic date, but not me. If I want to truly relax and enjoy my meal without judgment for slathering butter on my bread or ordering the full-fat alfredo sauce I bring a friend who loves to gorge on the good stuff as much as I do.

When I arrived at the restaurant I was shocked that I must have driven past the Tasty Tomato on Stony Plain Road a million times and never noticed it. It's almost like a secret spot between downtown and the pawn shops further down the road. There was ample parking, and since we arrived right after work there was a number of tables to choose from. We settled in a quiet corner and set to work on ordering. Their menu proudly proclaims that "a day without wine is like a day without sunshine," so we ordered the house red, a no-fuss choice with a lovely taste.

Wanting to save a lot of room for those delicious carbs, we started with the Caprese salad and the Eggplant Parmigiana (both for \$8.95). The tomato and bocconcini cheese salad was a nice light choice after we had over indulged in the fresh bread (willpower and carbs don't mix well) served with balsamic oil and vinegar. Personally, I would have preferred more fresh basil in the salad, but the house dressing and firm tomatoes were a great start to our meal.

Next up was the baked eggplant, a different choice for me made in an effort to try new things and eat more veggies. Well, this dish is certainly how I like to eat my vegetables. Layers of sliced eggplant were covered with mozzarella cheese and baked in a homemade (and tasty) tomato sauce then smothered. We absolutely loved



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it. I'm sure my vegetarian friend would tell me that I defeated the purpose of eating a vegetable by baking it and covering it in cheese, but I don't care. I'm sure I derived some sort of vitamin out of the eggplant and tomato sauce, and I've certainly avoided osteoporosis for another day thanks to the mass consumption of cheese.

**WHEN OUR ENTRÉES** arrived they brought us extra plates so that we could split everything. We set to work devouring the cannelloni (\$13.95), a popular choice according to our waitress. The veal-filled rolls of homemade pasta baked in their original tomato sauce, and oh yes, more mozzarella

cheese. I'm hesitant to order cannelloni these days because I've had too many bland, boring, or dry versions, but I was pleasantly surprised. Their cannelloni is a great-tasting hearty serving I would certainly order again.

We alternated with the Shrimp Alfredo (\$16.95), tiger shrimp sautéed with pappardelle pasta in a special white wine cream sauce. The menu described pappardelle as wide home noodles and I thought they looked like mini lasagna noodles. After doing some research I learned that pappardelle noodles are large fettuccine with fluted edges, and the name derives from the verb "pappare" or to gobble up. They certainly lived up to the name, as the two of us devoured up every last bite. The combination of the tomato-based cannelloni and sensational house white wine cream sauce was a great pairing for our first trip to the Tasty Tomato.

Even though we were both stuffed, I knew that you the reader would be upset if I couldn't report back on dessert. Unfortunately they hadn't made a tiramisu that day, and they had no other house desserts except for the authentic gelato and ice cream that they carry. Thankfully they had pictures on the table to choose from, so we decided on the hazelnut ice cream shaped like a pear and dipped in dark Belgium chocolate with torrone pieces (\$6.95). We shared the delightfully shaped dessert and it was an excellent choice to finish our indulgent dinner.

As we got ready to leave, I took one last chance to soak up the warm atmosphere that had attracted a large variety of patrons. We had an older gentleman behind us enjoying a glass of wine and the veal parmigiana, a young couple on what looked like a date, a family in the corner with two children under the age of 12, and a group of university students celebrating a birthday. All of the plates coming out of the kitchen looked tasty to me, and I walked out of the restaurant pleasantly stuffed and looking forward to my next hearty, Italian Tasty Tomato meal. ▽

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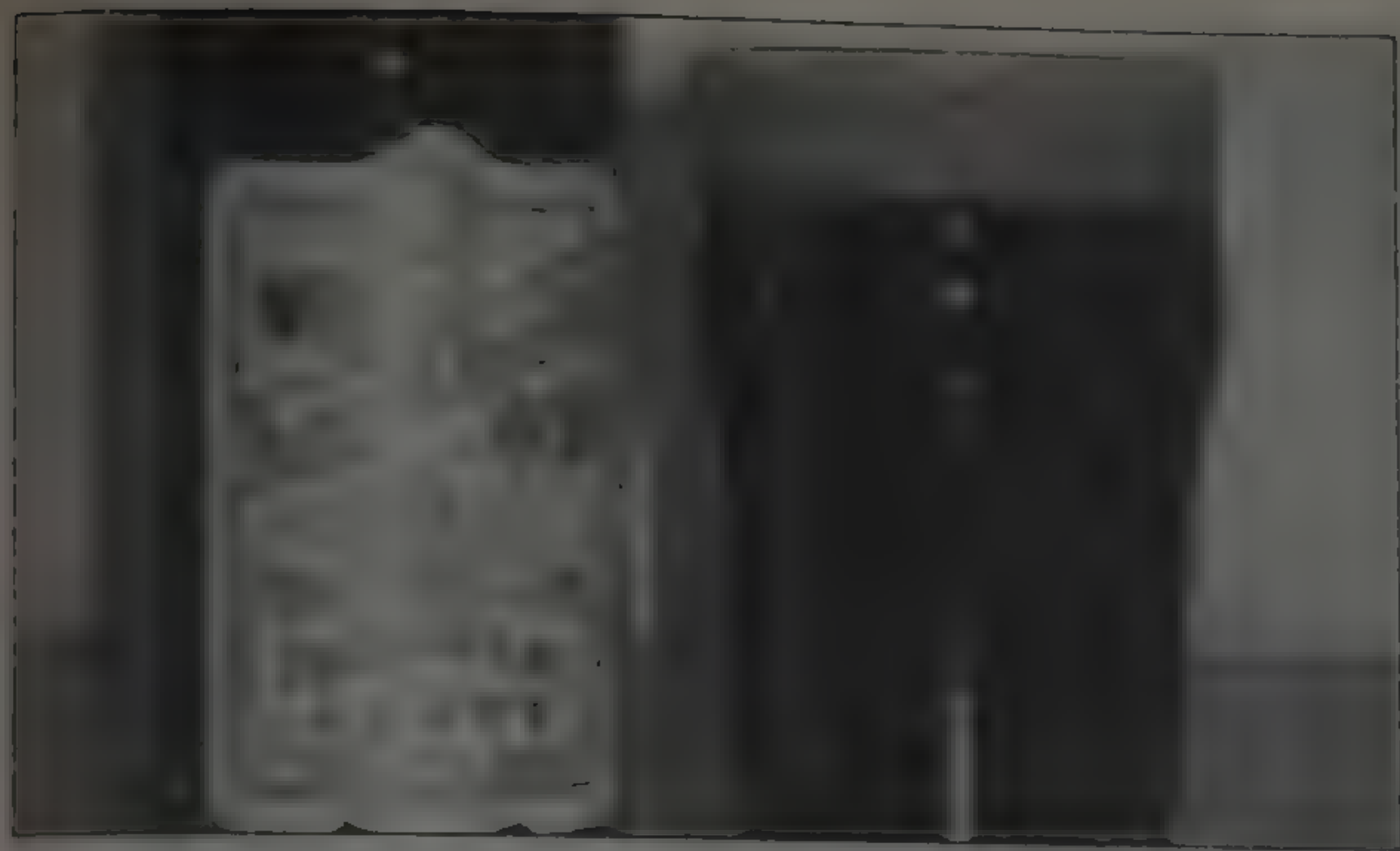
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**SAMUEL SMITH IMPERIAL STOUT**  
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Stout is a rather famous style of beer. England is also rather famous for its long history of ales.

So what happens when one of England's oldest—and last remaining independent—breweries creates a stout with a bit of extra punch? The result might very well be Samuel Smith's Imperial Stout.

Samuel Smith has been brewing from the same location in Tadcaster, Yorkshire since 1758. It still uses the same traditional brewing vats, called Yorkshire Squares (square-shaped, stone open-top fermentation vessels). These vessels are reported to enhance the "British" quality of beer—increasing esters and rounding out flavour. I am not sure if this is true, but I do know that Samuel Smith is highly regarded for its English-style ales.

Stout is, of course, the black, roasty ale made famous by Arthur Guinness. When you intensify a stout, you get an Imperial Stout. Bigger alcohol and more complex flavours make it a more formidable yet more intriguing beer. But don't get it wrong. While it is bigger, it is not nec-

essarily over-the-top. In fact, a key component of the style is to keep it drinkable.

Samuel Smith is a good example of how to walk this fine line. It is an inky, deep black beer—almost like a void. Its deep tan head is thick but fades away rather quickly, leaving only a wisp on the surface of the beer. The aroma is sweet and sour with cherry, chocolate and sherry notes. Roast plays a surprising backseat role.

**THE FLAVOUR** has a lot going on. At first I pick up some raisin and prune notes blending with chocolate and some coffee-roast. There is also some toffee sweetness and an oily earthiness. The hops are just above perception levels, only enough to sharpen the beer.

The alcohol, at seven per cent, is noticeable. It both warms up the mouthfeel and cuts the sweetness. The beer ends up being moderately sweet, but not syrupy. In fact, the body is much lighter than expected. It looks like it should be a chewy beer, but it is actually quite silky and sharp.

Overall the beer is lighter than most Imperial Stouts I've sampled. The complexity is less defined, although that may change with aging. I am looking for a little more roast and a touch more complexity in the flavour profile.

That said, it is an admirable beer for its range of flavour notes and capacity to stay so light in body while being so formidably dark in colour. But I guess after more than 250 years of brewing, you might get the hang of the craft. ♥

Besides the meal, there will also be a talk from Chef Simon Smotkowicz, as well as a silent auction and casino night. Visit [culinaryteamalberta.ca](http://culinaryteamalberta.ca) for more info.

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DeVine Wines has a great opportunity for anyone who has a taste for California wines. This weekend (Fri, Apr 4, 3 - 7 pm; Sat, Apr 5, 12 - 5 pm) DeVine will offer a sampling of more than 55 different wines from The Golden State, completely free of charge. It's the perfect opportunity to familiarize yourself with one of the world's most famous wine regions.

*Dish Weekly spills the beans on culinary events in Edmonton. Do you have an event the gastronomic community should know about? Just e-mail [dish@vancouverweekly.com](mailto:dish@vancouverweekly.com) with your event*



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## Shoot Out at the Island Lake Corral



KEITH LIGGET / keith@vueweekly.com

With the cat stopped, the group scattered across and up from the col. Contrasting with a seeming endless expanse of unbroken snow, the sky spread spring bluebird with a few scattered clouds. Not a wisp of wind. With the completion of a helicopter bombing run a few minutes before and digging a snow pit off to the north, we'd been granted "ski where you want." For days, avalanche conditions kept skiers from the upper part of Island Lake terrain. Maybe over a week. The only track visible for over 600 vertical metres was the wide track of our cat as it made its way to the col. Kids in a candy store 100 centimetres deep in fresh.

A small summit rose between the valley and the col. A couple of skiers climbed to check it out. Most of the group started up the other side, boot packing up a long snow ridge ending at the base of the cliffs rising to the top of the Lizard Range ridge. Seven hundred vertical feet above, a 10-foot diameter bomb crater punctuated the top of the snow ridge, almost declaring, "ski from me."

On skier's left, the slope dropped in a swale and rose to the second steep

### WIDE ANGLE COMPETITION

ridge. The swale was in the shadow, the ridge in sun—perfect contrast for shooting. On skier's right a steep bowl dropped perhaps 350 vertical metres, the top broken by a couple of knobs with trees. Some 300 metres over and down from the crater, three rock ribs broke the snow. Each ended in drops—six to 12 metres—into steep powder. Air junkie paradise.

**WE WERE IN** Island Lake Lodge terrain for the first annual **Island Lake Lodge Shoot Out**. Here's how it works: six teams—one up-and-coming photographer with three chosen athletes—ride for three days. At the end of each day, they submit a selection of photos to the judges who pick the best scenic, the best action and the best athlete of the day. The CD's are shown each night at local bars and awards for the day given out. The last day, the photographers also submit a portfolio CD.

Prizes included skis from K2, Spy glasses and goggles, North Face gear, \$1000 from the Veer stock agency for the best portfolio and a day of cat skiing for 12 for the most athletic team. In all, almost \$10 000 in prizes are given but over the three days.

The Shoot Out is designed as a portfolio building opportunity for the photographer and the athletes. I was there as a judge for the competition, riding with and watching some amazing teams.

Taking off my jacket and gloves, I sat on the sunny side of the cat with my back to the tracks and waited for the show. The first boarder rode down the ridge toward the ribs, stopping where the slope broke from the bowl to the ribs. As he stopped, a slough fell from his board taking out a six-centimeter layer of snow that ran slowly to the bottom of the bowl. We all waited, watching. Would that be all?

"That's pretty sketchy," he said. "I'm just doing the bowl." His photographer replied, "Fine—ready when you are," waving and putting his camera to his eye. Just the bowl the top was easily 50 degrees. Just? The rider carved effortless sweeping turns to the bottom as the photographer clicked away. The next rider rode the light edge on other ridge as the rider shot away.

Another skier, a local, headed over to the ribs. Stopping at the top to say, "This first one's pretty bony, but I think I can get in." Making a couple turns he sets up for the drop off the rib. "When you're ready."

"Ready." He traversed the upper portions of the bowl to the rib. We could hear his skis scraping across rocks freely before the drop, the grating stops and he rapidly accelerates. Clearing the ridge at a point maybe eight metres high, he dropped into the powder below and

traversed back over toward us. "I'm doing that again."

One by one the riders and skiers dropped out of the crater taking one side or the other of the snow ridge, then hiking back up. This was our third "run." Actually, the first two were more skiing. We'd set up for one or two shots and skied the rest of the

below. The other took the steep chute to the skier's right. A photographer sat on the top of the snow ridge shooting the antics.

After two hours of sunning in the col, one of our hosts asked if anyone wanted lunch. Pointing to a pair of red cats 750 metres below in the middle of the basin. "There's a barbecue set up at the cats."

Some of us peeled off. Traversing across the bowl, we each picked a line and dropped down to timberline, then through the trees to the gully leading out to the cats.

### AND SO THE DAY WENT.

Spectacular terrain, sick riders and a great show. At 2:30 pm a high cloud layer moved in and with virtually no debate, the group dropped the camera packs and we lapped in powder. Fast leg-burning runs to the pickup, and back again and again.

Then to the lodge for soup, home made bread and a well-deserved beer. At the end of the day one quote said it all: "I've worked here for years and seen all the photos of sick lines hanging in the lodge and never seen

any of them skied. Today they all have tracks and some of those are mine. Pretty cool."

It doesn't get any better. ▽

For information on entering next year's Island Lake Lodge Shoot Out, contact Christa Moffat at [Christa@islandlakeresorts.com](mailto:Christa@islandlakeresorts.com). Winners and a selection of portfolio shots can be seen at [islandlakeresorts.com/gallery2/main.php?g2\\_id=3166](http://islandlakeresorts.com/gallery2/main.php?g2_id=3166).

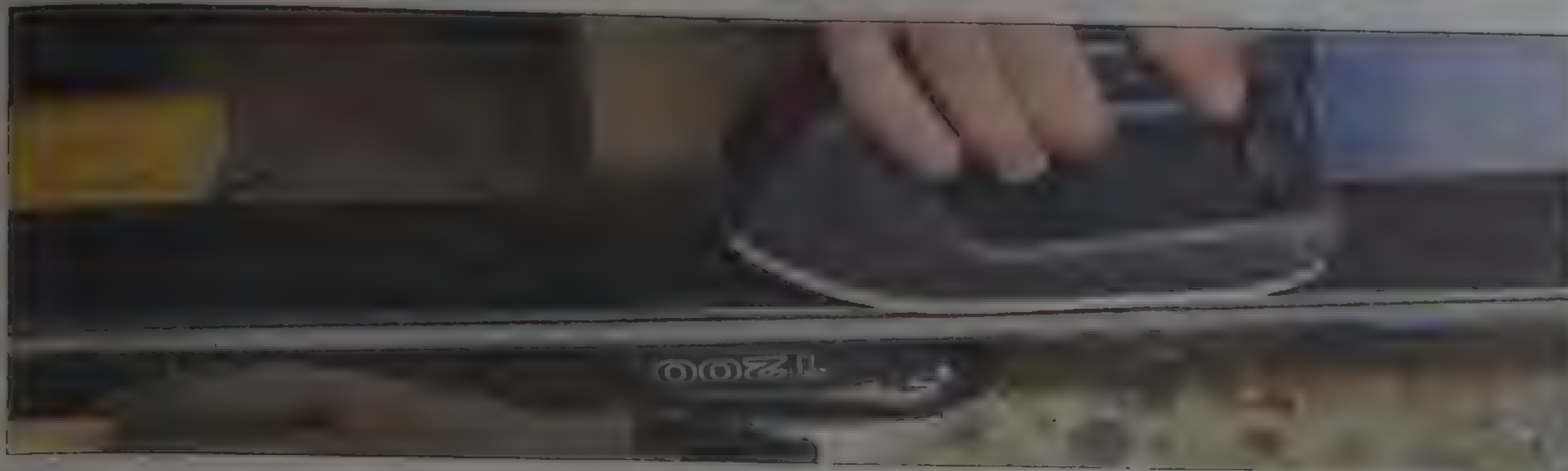


time waiting for the bombing run to be completed. With the helicopter taking out hanging cornices and confirming the stability of the snow below, they opened the upper slopes. We bolted for the alpine.

Two snowboarders climbed another 300 feet up into the cliff band and struggled to summit on a small, detached pinnacle. One rode the snow-plastered rock to the skier's left, every turn echoed scraping 1000 feet



# DIY tune up a quick fix for regaining edge



## SKI TIPS

A couple days ago, I was up on the mountain early, well before the sun softened the frozen crud from the day before. My skis flew all over. I couldn't carve a turn or hold an edge to save my life. And I remembered, or rather failed to remember, "When was the last time I tuned my skis?"

Having worked in shops as a winter occupation in my early ski bum days, I set up a casual tuning bench in my basement. Lately, down in Fernie, we've had such a run of soft snow I haven't even been in my basement for months, except to stash recycling.

After that debacle on the hill, I flicked on the lights in my basement and went to work. Nothing I did is out of the ordinary or beyond anyone with less than average hand-eye coordination who possesses the rudimentary home skills required to change light bulbs and close windows. (A note to you boarders, what works on skis works on boards, and you only have to do one plank that is usually about two thirds the length of a ski. Fast stuff for you guys.)

Flipping my ski over on the vices (when I travel, I flip the skis over in the kitchen with the tips resting on the edge of the stove—there goes my deposit), I ran my

finger nail down the edge, feeling a constant roughness. Taking a file (Don't worry about the type, just get one at your ski shop) and holding flat across the bottom I pulled it flat at 45 degrees to the length of the ski. Don't really heave on it. Run down the ski with a firm solid pressure. Move tip to tail in long even strokes.

On the first pass, I felt sections of resistance. After three passes, the file moved cleanly, evenly down the length of the ski. Then, I held the file at a right angle to the ski bottom and ran it down the edge. This is the only place you need to be very careful. Hold the file in both hands with your thumbs pointing toward each other. Running your thumbs on the ski bottom, use them to pressure the file and keep it perpendicular to the base.

Same deal. The first couple of passes there was resistance and then the file ran evenly down the edge. With one last pass of the file on each edge, I then ran a small sharpening stone along the edge. Once flat on the base and once perpendicular to the base. This removes the little burrs a file creates and finishes the edge completely smooth.

The other serious deficiency on my skis was wax. I wiped the skis down with a damp rag to remove any metal filings and they were ready to wax. (The wax dropped on the kitchen floor is what causes you to lose your deposit on the road.)

Waxing is no big deal. You need an iron—buy one at shop, or you can use a regular clothes iron. (I use my mom's old iron. Not the best of ideas if your mom plans on using it for clothes again. But my

mom picked up a new iron.) Set it on linen. If the wax starts smoking, it is too hot. Turn it down a bit.

Holding the iron vertically in your hand, pointy end down, hold the chunk of wax

against the bottom of the iron and as it melts, dribble it down the base of the ski in a wandering side-to-side line. While the wax is still soft, take the iron flat and with an almost brushing motion, spread the wax across the bottom of the ski as the wax melts under the iron. Don't let the iron stay still on any one point of the ski. Move it back and forth across the bottom from tip to tail. Stand the ski up and do the other one.

Go back to the first ski. Scrape the wax off the bottom, the sides and the edges. Voila, you turn again.

All in all, the tools for a "light tune"—a file, a stone, a plastic scraper, some wax and mom's iron—will set you back the same as a tune and wax—\$25 or \$30.

Once or twice a year, I take my skis in for a major blast with the stone grinder and the pro dust up. But for the day-to-day, keep-me-biting-just-a-little touch up, the basement tune is just fine. ▽

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## Spring skiing at Marmot

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Spring has arrived at Marmot and it's time to party. The first scheduled event is this weekend's Easy Rider Cup. Touted as the longest running snowboard competition in North America, the folks at Easy Rider must have been sneaking up onto the slopes because boarding was still banned. The banked slalom takes place on Sat, Apr 5 and the slopestyle event is on Sun, Apr 6. For \$25 you can enter both, as well as get a cool free T-shirt and compete for a host of prizes. On Sat, Apr 12, the Kokanee Freeride team makes an appearance with perennial faves the Glacier Girls. Music, barbecues, sunshine and plenty of beer will be available at the mid-mountain Paradise Chalet. Finally, there is a new development on the slopes. After clearing the way for several weeks, Marmot patrol has opened the upper traverse from lower McCready's to Eagles East. Before the Eagles East chair opened this was the only way to get into some of the back wall chutes. ▽

# I wanted to make a splash... but I crashed

BOBBI BARBARICH / bobbi@vueweekly.com

Spring—to most, it implies a lightness to the step, an uplifting of sagging spirits and a leap into sunny days. To me, it's purgatory. A short stop between the heaven that is winter and the blistering hell-like heat of summer. A season graced with the smell of dog poo, muddy jean hems and pitiful heaps of white corn snow that make my heart ache.

On the final day of Kimberley Alpine Resort's season, I woke to 10 centimetres of fresh powder and my summer woes were staved for one more day. I packed my board, iPod and leftover pizza and raced to the hill for fresh tracks. Anticipating it would be one of my last resort days of the year, I intended to nail a jump I'd had my eye on for the past month.

Upon arriving, I noted a large pool of water being readied for the annual Spring Splash. The pool is 50 feet long and opportunistically positioned immediately in front of the bar and beside the main chair lift. I had come dressed in classic spring indecision: my swimsuit was under my snow pants. The brave individual with the most style, flair and insanity to make it across the pool would win a belt. And this was no ordinary waist cincher. It made the WWE Hardcore Championship look like a garter belt. Complete with gnarled leather and a stir-fry pan-sized silver buckle, I imagined skimming across the water



in my flowered two-piece and having a bronze and sinnewed ski bum wrap it around my waist. (It's been a long and fretful season.)

Before victory however, comes mental preparation. I headed to the backside Tamarack chair, an old green behemoth that creaks and moans its way to the top of the aptly named Tamarack black diamond run. Tamarack is a fantastic trail when it snows, full of kickers off the towers, over cat-tracks and little quarter pipes into the trees. Three quarters of the way down, a cat-track inclines up away from the run, forming a hot jump with a steep landing, directly under the chair.

I DON'T HAVE a lot of time when it comes to jumping due to a sordid past steeped in rapping my head off concrete, but this being the

end of the season, I thought an injury would be bearable. I ripped down the hill, carving solitary S-shapes in the still-falling snow. Knees bent and wide, I resisted the urge to speed check before the slope into the cat track. I think I heard the sound of my rocket-launch off the rim, even over the Shout Outs ringing in my ears. I had enough time in the air to admire the pretty knots in the wood of my Arbor and to acknowledge how very far away the ground was beneath it.

Whump. Powder drenched my face as I sketched to my heel edge, carved onto my toe and continued on my very merry way. I was jacked.

The double-edged sword of hitting

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into my toe and continued on my very merry way. I was jacked

The double-edged sword of hitting a jump under the chair is that people get to see you, and people get to see you. You also have, along with everyone else, the opportunity to appraise how far you flew off the jump. My landing was a good 20 feet from the track and I was so pleased with myself I decided to hit that sucker another time. Sometimes, however, you should take the pat on the back and walk away.

My next five trips down Tamarack were acceptable. None as big as the first, since I admittedly scared my pants off, but one must always try to replicate an event to be sure it wasn't a fluke, correct?

Well, on the would-be final time I bailed so hard in a hail of snow and swears, not even the spectators on the chair could comment. Ass-over-tea kettle I tumbled. I even heard the icing-sugar snow crunch beneath my occipital lobe, which was my body's second point-of-contact. I was temporarily blinded in the left eye. Perhaps knocking some sense into myself, I figured seven times over the lip was enough.

**DOOZY FROM THE** goggle-popper, I wobbled back to the chair in search of something slightly less endangering. In protest, my body would not cooperate. I couldn't ride switch, I couldn't bend my knees and my toe edge introduced to me to the ground so many times I burnt my checks. I gingerly slid around until the



Splash competition began and I could have an excuse to drag my sorry derriere off the slopes

The purpose of Tamarack was to mentally prepare for the Splash. But I figured, in my discombobulated semi-consciousness, that my bell ringing was more than enough pride punishment. Perhaps I would feel less like tossing my pizza if I could watch others make ice cubes of themselves.

The participants did not disappoint. Mostly half-naked college dudes wearing straw hats, '80s ski pants or silver survival blankets as capes, each

rider would launch himself over the lip of the pool and attempt to skim across the water before sinking. Some guys did flips, others did 360s, but one girl ripped a gorgeous S-turn through the pool and gracefully slid over the brim with nary a drop of water on her snow pants. I gave her a nod and felt my brains slosh like liver in a bucket

The girl slipped off her board, shrugged at the wooing crowd and disappeared into the bar. I don't know if she got the belt, but at least it was a girl who face-washed spring before it swallowed winter whole. ▽

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# High voltage start to spring

CALEIGH LEIGHTON / caleigh@vuweekly.com

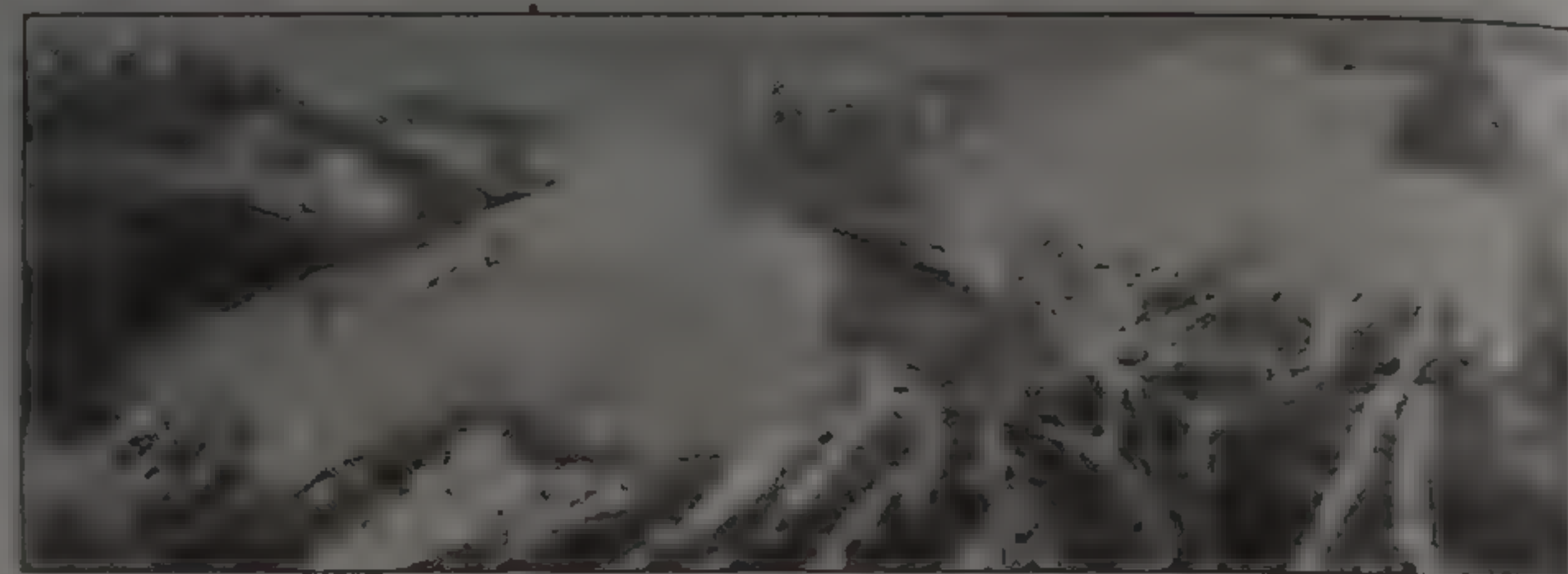
Any weekend at Marmot Basin can be filled with surprises. This sometimes means problems and adversity, but in the end it usually ends up working out for the best. Upon our arrival on my most recent outing, Mar 15 - 16, David, Frances and I were greeted with the announcement that the mountain had lost power sometime the previous evening and that it was still out. Not a good start.

Needless to say, we were a little disappointed. The mountain had just been covered in a few inches of new snow and it looked awfully barren without the usual flurry of skiers. Marmot Basin hadn't lost power for an entire day in about 30 years, and it was quite the sight to see skiers everywhere milling about in their ski gear at the base of a mountain, unsure what to do with themselves.

We waited it out for a while until we were as certain as we could be that the mountain would not regain power before 4 pm rolled around. I spoke to some of the other ski-hopefuls on their way back to town and most were understanding though a little bummed to be spending the rest of their day off the slopes.

Back in town, we checked into our room at the Jasper Inn, complete with Jacuzzi, two big queen beds, swimming pool access and on-site restaurant (all for a reasonable \$200) per night). The welcoming staff was very friendly and suggested some great activities to occupy our time away from the hill.

My group and I met up with some other friends and decided to hike through Maligne Canyon, where a few other skiers and snowboarders had ended up as well. Everyone seemed to be having a great time and maintaining a general optimism that the mountain would be open by the next day. It made me realize that you're never really "stuck" in Jasper, that there is always something to do whether the mountain



## SPRING MARMOT BASIN

is open or not. As a friend put it to me, "You gotta turn that bad-itude into a rad-itude," and, sure enough, on the door of most pubs and nightclubs in Jasper that evening was a sign announcing that Marmot Basin would indeed be open the next day.

**SUNDAY MORE THAN** made up for the lost Saturday. It had snowed overnight, and the weather seemed even better than the day before. Despite most of us spending a late night out on the town, we were raring to go when the hill opened at 9 am. The mountain was buzzing with a contagious sense of excitement: a combination of the fresh powder and the disappointment of the day before. It's that kind of day on the mountain that you wait for all season.

Spring skiing typically means warm T-shirt weather and a great vibe on the hill, but is often limited by sticky snow or a lack thereof. But on this day Marmot Basin defied seasonal expectations with a combination of great weather and great snow. At this point in the season, we usually avoid any big cliff jumps or rockier sections of the mountain—in Marmot's case areas like Audi's or Eagle East—but the extra snowfall allowed skiers and

boarders to explore the whole mountain with a guaranteed powdery landing (or wipe-out, in my case). Over the course of the day we chose to ski mostly the Knob and the Chutes, and for those up for the hike, Cornice off of Eagle Chair.

I've heard Jasper frequently described as a mountain with a "cozy" feel to it, a mountain that has a welcoming atmosphere and a variety of terrain. This is multiplied tenfold during springtime, as everyone out on the hill is having a great time as they try to get as much skiing out of the season as they can. The atmosphere that weekend was infectious, and on a snow-day like Sunday, you couldn't help feeling extremely lucky to be a part of that.

**APRIL IS SHAPING UP** to be an awesome final month for Marmot Basin as it plays host to several events and has been getting a steady renewal of snow over the last few weeks. The Easy Rider Snowboard Cup is one such event entering its 21st year of operation. On Apr 5 - 6, boarders of all skill levels are welcome to participate, and the emphasis is on fun. There are great door prizes (last year 13 snowboards were given away) and it's a great event for both participants and spectators alike. Following that, the Kokanee Freeride heats up the slopes.

If you haven't made a point of making it out to Jasper this season, now's certainly the time. Apr 27 will be the hill's last day of operation for the season.

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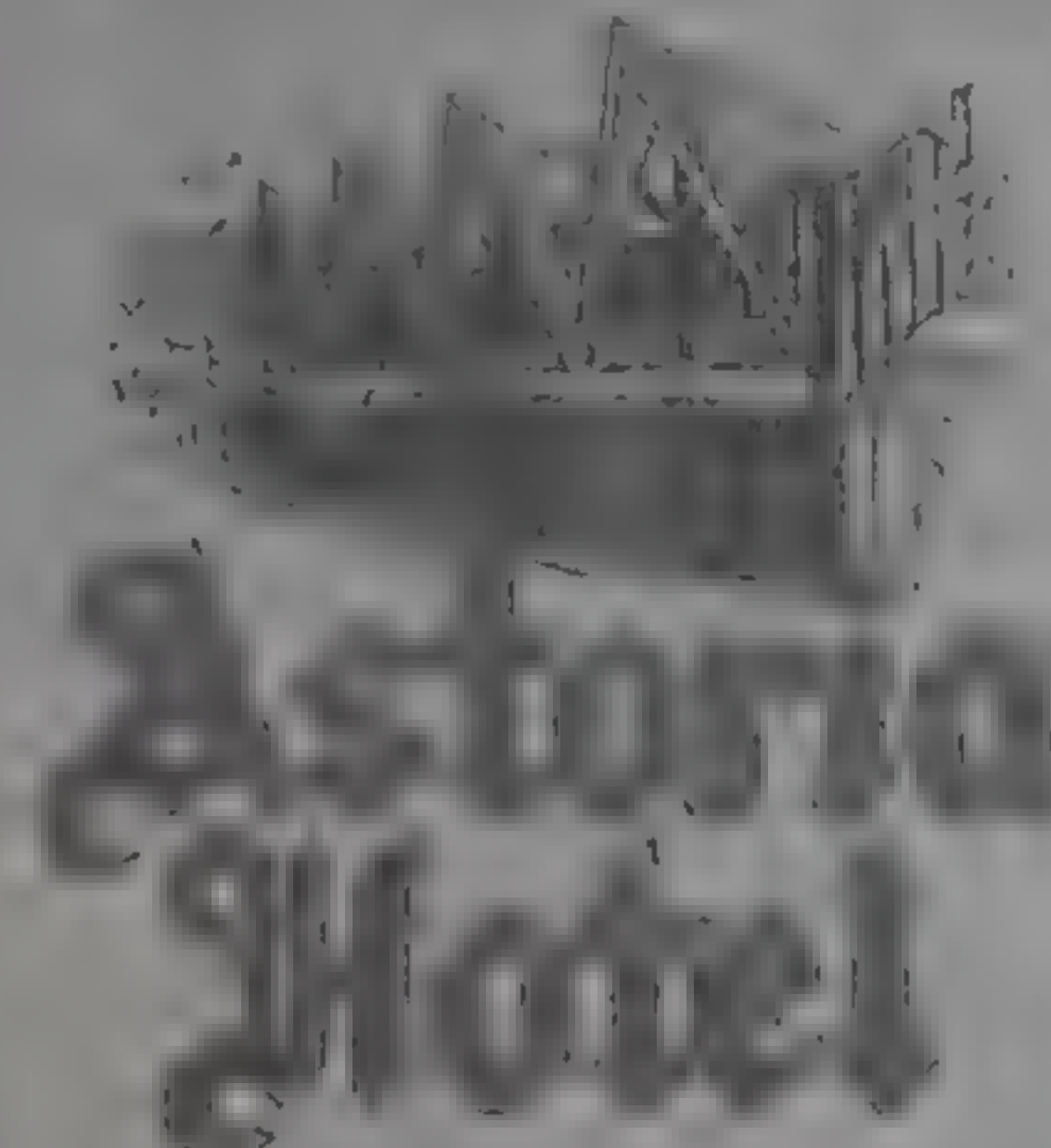
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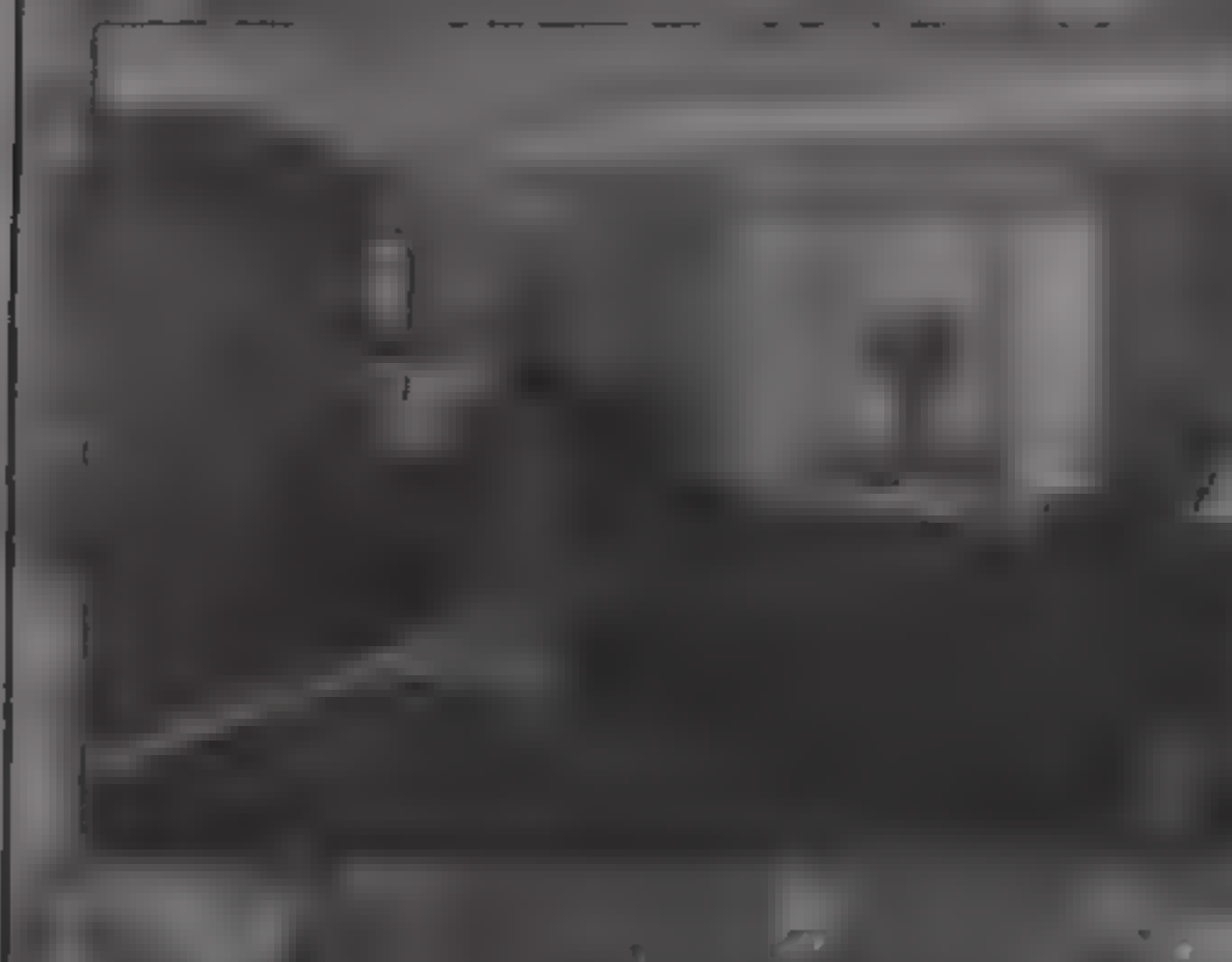
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## CONDITIONS REPORT

### Local

**Rebbit Hill** — Closed for season.  
**Snow Valley** — Closed for season.  
**Sun Ridge** — Closed for season.  
**Edmonton Ski Club** — Closed for season.

### Alberta

**Canada Olympic Park** — Closed for season.  
**Castle Mountain** — 130-315cm base, 95cm of new snow. 5 lifts and 61 runs open.  
**Lake Louise** — 160-185cm base, 11cm of new snow. 9 lifts and 132 runs open.  
**Marmot Basin** — 117cm base, 8cm of new snow. 9 lifts and 83 runs open.  
**Mt. Norquay** — 60-85cm base, 6cm of new snow. All lifts and runs open.  
**Nakiska** — 50-122cm base, 18cm of new snow. 4 lifts and all runs open.  
**Sunshine Village** — 188cm base, 19cm of new snow. All lifts and runs open.  
**Township** — 60cm base, 10cm of new snow. All lifts and 23 runs open.

### B.C.

**Apex** — 231cm base, 35cm of new snow. All lifts and runs open.  
**Big White** — 260cm base, 26cm of new snow. All lifts and all runs open.  
**Fernie** — 367cm base, 52cm of new snow. All lifts and runs open.  
**Kicking Horse** — 187cm base, 8cm of new snow.  
**Kimberley** — Closed for season.  
**Mt. Washington** — 427cm base, no new snow. All runs open.  
**Panorama** — 144cm base, 11cm of new snow. All lifts and runs open.  
**Powder King** — 363-535cm base, no new snow.  
**Red Mountain** — 252cm base, no new snow. All lifts and runs open.  
**Revelstoke** — 242cm base, 3 lifts and all trails open.  
**Silver Star** — 255cm base, 24cm of new snow. All lifts and runs open.  
**Sun Peaks** — 171-229cm base, 24cm of new snow. All lifts and runs open.  
**Whistler/Blackcomb** — 260cm base, 19cm of new snow. 23 lifts and all runs open.  
**White Water** — Closed for season.

### U.S.A.

**49 North** — 304-393cm base, 18cm of new snow. 5 lifts and 68 runs open.  
**Big Sky** — 193-289cm base, 5cm of new snow.  
**Crystal Mountain** — Closed for season.  
**Great Divide** — Closed for season.  
**Lookout Pass** — 337-503cm base, 18cm of new snow.  
**Mt. Spokane** — Closed for season.  
**Schweitzer Mt.** — Closed for season.  
**Silver Mt. Resort** — 452cm base, 12cm of new snow. 8 lifts and 73 runs open.  
**Sun Valley** — 73-216cm base, 14 lifts and 87 runs open.

All conditions accurate as of April 2, 2008



## Cat trip equals Kootenay snow binge

BRIAN ZUREK / [brianzurek@vancouverweekly.com](mailto:brianzurek@vancouverweekly.com)

Out of the cat, in pairs, skiing the mountain's spine until the ridge ended and the steeps began. No sun, but patches of deep blue in the sky above. No trails either, just snow—55 centimetres in three days. Whatever—just go. Drop down, tight to the right, glades left. Arcing through tender blankets of snow so dry I wished I could see the cold smoke trail burning behind me. Tree wall! A quick turn took me off balance and I faceplanted—too deep for consequences. I found my ski buddy and continued, seeking more descent on a trip through Climax Trees.

"Some people never experience this," was my thought—more than once—during one of the most steep and wonderfully powder-full days of skiing in recent memory. If it wasn't Climax Trees causing me to wonder, then it was another line in Retallack's 65-acre wilderness park playground.

My companions were all fellow skiers from Nelson, BC—eight ski schoolers from Whitewater ski area and four friends. Of the multitude of cat skiing options in the west Kootenays, we chose Retallack ([retallack.com](http://retallack.com)) for accessibility, quality and reasonable prices—\$315 per

### RIDE RETALLACK CAT SKIING

person, per day. Our 12-person, three-vehicle gang departed from Nelson at 5:30 am and arrived at Retallack's mountain lodge an hour and a half later to find it as expected: lonely, rustic and guarded by a friendly but alarmingly large Kootenay dog. To say that we were eager would be an understatement. Our group lived for skiing, but usually practiced it in a much less extravagant, more self-propelled way. Today was to be a treat.

**AFTER SCAVENGING** remnants of breakfasts left by the deep-pocketed lodge guests, we were drilled on safety, cautioned in waivers and debriefed on rescue procedures by our guides Sean and Dan. With the necessary Retallack preamble complete, we strapped our gear to the back and hopped in the snowcat to begin our diesel-powered climb to the top of our first pitch. We stopped mid-mountain to practice using our avalanche transceivers and refresh

ourselves on the finer points of avalanche rescue procedures.

"OK, guys, here's the deal," our lead guide Sean commanded at the crest of the first and every subsequent slope thereafter, trying to impose some semblance of order on our group. He was there to keep us safe, to keep us together. His directions were met by twelve goofy smiles. Our smiles were made bigger and goofier after each of our seven exhilarating trips through Retallack's terrain. From tight trees on 50 degree slopes—Stovepipe—to white, wide open blankets—Rico's Freako—we were treated to some of the best untracked lines on offer.

Every line down through the powder meant a ride back up in the snowcat. Our 13 bodies were cramped but comfortable on yellow-school-bus bench seats in the back of the machine. We shared a Retallack lunch in the cat, snacking throughout the day on peeled carrots, date squares, crunchy cookies and fat wraps passed around in their ziploc bags. And through the cat's tape deck and portable speakers we listened to our digital music players for inspiration although we needed only to look out the steamed windows.



Depending on the run, we beat our cat down the mountain to our pick up spot—a forced break, a chance to relive our euphoria for all to hear, to describe the exhilaration of skiing beneath the giant bows of old growth cedar and hemlock in Big Woody; to relive the pillow-drop line through Niagara's rock garden. Goofy smiles all around.

We were there for greedy skiing: an experience of pure, trackless powder. Notice monitoring avalanche danger in the backcountry was not what drew us to cat skiing. Bring in our guides. Sean and Dan monitored snow safety throughout the day with snow stability checks inserted seamlessly into our routine. While unloading at the top of a pitch, one of our group mistakenly thought that the cat was building a kicker for us to huck off when it was actually trying to break free a cornice. Safety first, hucking ... later. Goofy smiles all around.

**OUR GROUP'S PACE** never faltered

because we skied well together and with our guides. No ski buddies lost in tree wells, no mates lost over a cliff (although there was ample opportunity)—a compliment to our guide for instilling in us the requisite fear to follow his line. As Sean and Dan gained confidence in us, they happily selected more and more challenging routes based on our day's ski goals: steeps, trees, drops and pillows. Although Sean reminded us often, it is worth noting that happy guides mean happy cat skiing days for all.

As with all great days with fun people in brilliant places, our day seemed to end early—last run at 3:30 pm. Even before the day's end however, we were all happily spent with enough vertical metres—near 4000 m in total—in our legs to remind us for several days. My experience skiing with Retallack was wonderful, a fabulous day. But to one member of our group, this Retallack day was "the best day ever—not just the best ski day." And to think some people never experience this. ▼

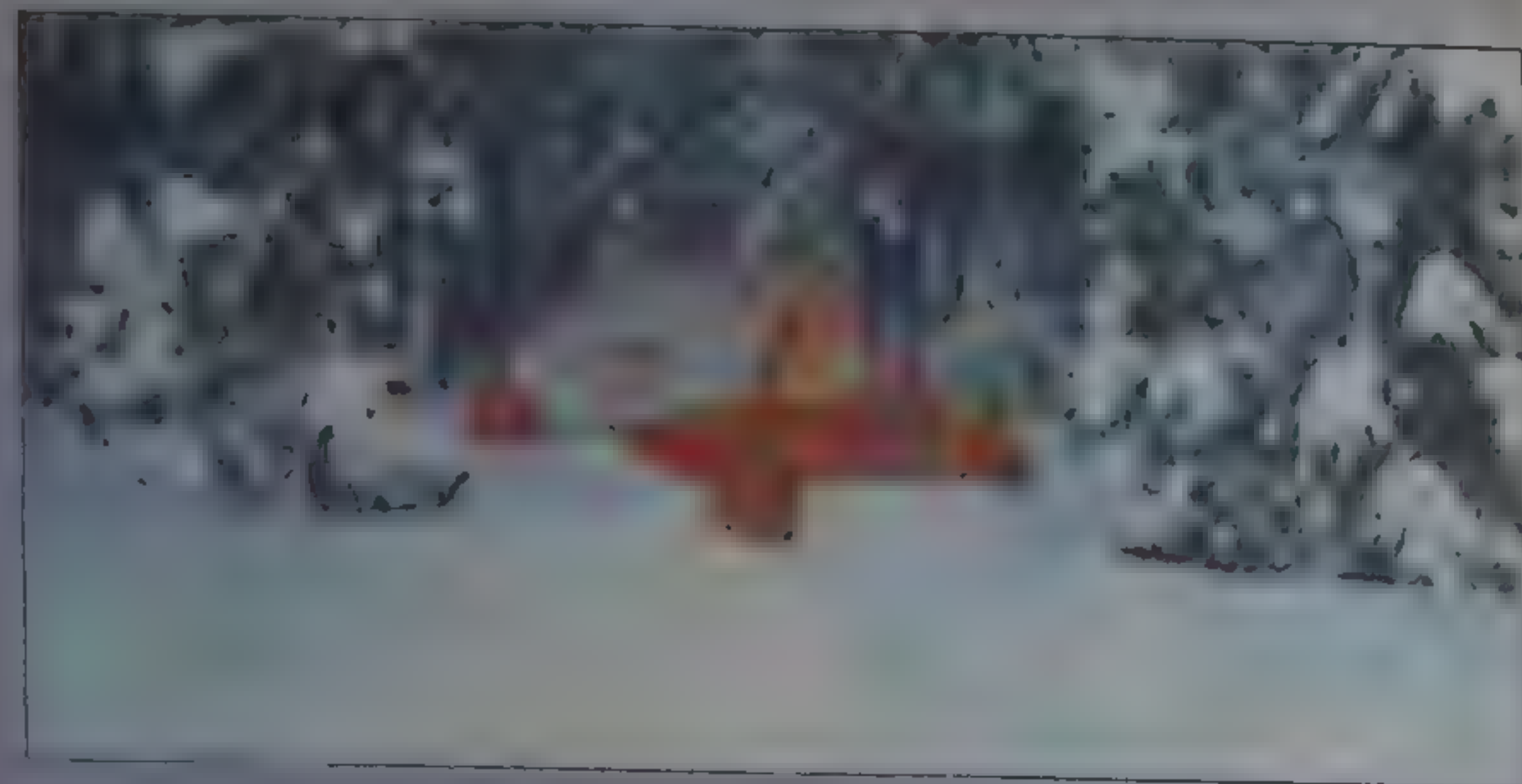
## Winter camping leads to affordable skiing

SNOW ZONE

### FALL LINES

By [Name] and [Name]

Of late, the Mount Kidd campground has become quite the popular place. The campground is located in the Kananaskis Valley just up the road from Nakiska. A couple of years ago they had one section open, last year they expanded to two and this year three sections are open and used quite regularly. Rates are \$30 - \$40 per night but I hear there is a weekly deal where you only pay for two out of seven nights. Campers are just leaving their motor homes and even 13' trailers on the site and that's fine. The beauty of it is you can get a lot of snow in the area. Nakiska is only five



minutes away. Though it's only open until this weekend, Sunshine is barely an hour away and it's not much further to Louise. Now if you can only locate some of those spring ski or Entertainment Edmonton areas, that you would really be getting the savings. My friends tell me that their

family of four is paying as little as \$120 a day for accommodations and lift tickets. I really miss the slopeside camping up at Fortress. Winter camping was only \$10 per night and only seconds from the slopes, really nice when there's a full moon. ▼

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# Mozart's *Requiem* a dream for Alberta Ballet, collaborators

SHERRY DAWN KNETTLE / sherry@vueweekly.com

Kelley McKinlay was learning the choreography for an exquisite pas de deux from the middle section of a work titled *Piano Concerto No 2* set to music by Dmitri Shostakovich when he noticed something odd. The choreography, originally created for Singapore Dance Theatre, had been recorded on a video from which McKinlay and the other dancers were learning their parts. But as he worked on the material with partner Galien Johnston, they wondered why the setting for their video was different from that of the other dancers.

"All the other sections were taken off the performance video, but for us it was taken off the studio video," he says. "I was curious about that, so I asked and was told, 'Oh, this section was never performed!'"

Edmond Stripe, who was originally commissioned to create the work, which premiered in Singapore several years ago, explains why the middle section was never performed.

"A rather unfortunate incident happened in Singapore," Stripe says. "On the morning of the opening night, a lead dancer woke up and his neck was completely out—and he couldn't dance. And his understudy was also injured. So what happened that night was the company just danced the first and third movements, and then they just left the music running in the middle."

The audience sat watching an empty stage, and although the missing choreography would have been one of the highlights of the show, its music was also the high point of the composition, and therefore well worth

PREVIEW

FRI, APR 4 & SAT, APR 5 (8 PM)  
**MOZART'S REQUIEM**  
CHOREOGRAPHED BY JEAN GRAND MAÎTRE  
FEATURING THE EDMONTON OPERA,  
RICHARD EATON SINGERS, ESO  
ALSO PERFORMING: EXULTATE JUBILATE, PIANO CONCERTO NO 2  
JUBILEE AUDITORIUM, \$30 - \$85

listening to.

"It's very beautiful, but melancholy," says Stripe, although he points out that "melancholy" doesn't necessarily mean it's morose or sombre. It is, however, dramatically different from the other two sections. "The middle section is contrasted on either side with the rather boisterous first and third movements."

Stripe explains that the disparity comes largely from the conditions under which Shostakovich was writing it.

"It was written for Shostakovich's son Maxim, and if you listen carefully, there's lots of strains of 'What shall we do with the drunken sailor,' and in the finale there's lots of notorious scales that Maxim used to practice," says Stripe. "Shostakovich redid them and it just sounds like a pianist practicing scales, albeit very difficult ones."

**THE CHOREOGRAPHY** On Stripe's 20-minute piece is closely linked with the music, and although the material is almost exactly the same as the Singapore performance, some choreography has been adapted to accommodate the set for a major one-hour ballet. *Piano Concerto No 2* will be presented with Jean Grand-Maître's new *Requiem*, which presents a challenge for the choreographer, as a massive scaffold-



ing takes up most of the back of the stage. As a result, some of the exits and entrances have been slightly modified for the nine-ton vertical wall, which will support over one hundred singers from the Edmonton Opera Chorus and the Richard Eaton Singers, who will perform with the ESO throughout *Requiem*.

Though Grand-Maître admits a large part of creating *Requiem* was keeping in mind the space required

for approximately 150 performers who would be onstage together, he also felt it was important to let Mozart's powerful music have its rightful place in the performance.

"It's not a ballet in its own right," Grand-Maître says. "The music is so grand that you are humbled to be performing to it. It's all of life and death in the *Requiem*, so I'm trying to balance images of death with images of life and hope and love and romance."

The description of work from Stripe's concerto, as a series of tableaux that parallel the musical sections.

"I hope every tableau will surprise the audience with a real emotion, and a completely new depiction of different kinds of humanity," Grand-Maître says. "There's lots of beauty and hope and romance, and I think it represents us for what we are. It's almost like painting with movement." ▽

## L'Uni Theatre has a unique *Gift* for Edmonton theatregoers

### FRENCH-LANGUAGE THEATRE TO FEATURE ENGLISH SUBTITLES FOR PRODUCTION OF *CADEAU D'EINSTEIN*

PAUL BLINOV / blinov@vueweekly.com

Even the most brilliant scientists have mistakes and regrets. For every cure and advancement that science brings into the world, there's inevitably a misuse of that power, even if at the time it seems like the right thing to do.

Fritz Habar was one such misuser: the brilliant chemist won a Nobel Prize for creating chemical fertilizer, bringing food to millions, but also deserves recognition as the guy responsible for chlorine gas and the beginnings of chemical warfare. His story is examined in *Le Cadeau d'Einstein (Einstein's Gift)*, and although it sounds like he could've

PREVIEW

THU, APR 3 - SUN, APR 13 (8 PM)  
(ENGLISH SUBTITLES ON APR 4, 6, 11, 13)  
**LE CADEAU D'EINSTEIN**  
(EINSTEIN'S GIFT)  
DIRECTED BY DANIEL COURNOYER  
WRITTEN BY VERN THIESSEN  
TRANSLATED BY MARION WEISS  
STARRING: GILLES POULIN-DENIS, BERNARD SALVA  
LA CITÉ FRANCOPHONE (8627 - 91 ST), \$15 - \$23

used Uncle Ben's wise words more than Peter Parker, according to director Daniel Cournoyer, who's presenting a French translation of the show through L'UniThéâtre, Habar's decisions were never easy ones to make.

"When we look at his track record, we can say the man was a monster [But] I think, when we understand the context of Fritz Habar, we get to know his strengths, his brilliance, but we also discover his weaknesses," Cournoyer explains. "Though historically, we can fault him, and we can also sympathize with the man that was struggling with the whole building of the Reich, and his insatiable desire to succeed and be the best."

*Einstein's Gift* unwraps the relationship between Albert Einstein and Habar. The pair had great respect for each other, but never quite agreed on the role of science in the world. Habar thought any discovery was use-

less without a real-life application, while Einstein sought out the knowledge regardless of its use.

**THE PLAY** Penned by local playwright Vern Thiessen, originally ran at the Citadel in 2003, gathering up critical acclaim and a Governor General's Award, and has already been translated into a number of languages—including French, specifically for this production. But the language barrier shouldn't be an issue for any curious Anglophones: for the first time in Edmonton, the live French-language show is being presented with English subtitles.

According to Cournoyer, experimenting with subtitles is a choice

inspired by successful similar models of sister francophone theatre companies across the country. Having previously handed out English synopses for their shows, L'Uni Theatre are trying to expand the group who will come and see the show.

"The whole notion of doing a translation [subtitles] is just taking it a step further, and seeing how it works for us," he explains. "We have very much a French-language company; our mandate is to produce theatre in French, and we're not going to change that. But at the same time, we are a theatre company, and I think the work that we've done is worth being seen." ▽



# Writers want free expression across borders

JAY SMITH / jay@vancouverweekly.com

When you say 'freedom of expression,' the first thing that comes to mind is classical political censorship, like the great firewall of China, where they don't allow people to use the internet," says writer and journalist Rita Espeschit. "But it's also all other kinds of more subtle, equally damaging, kinds of ways that you can go against freedom of expression."

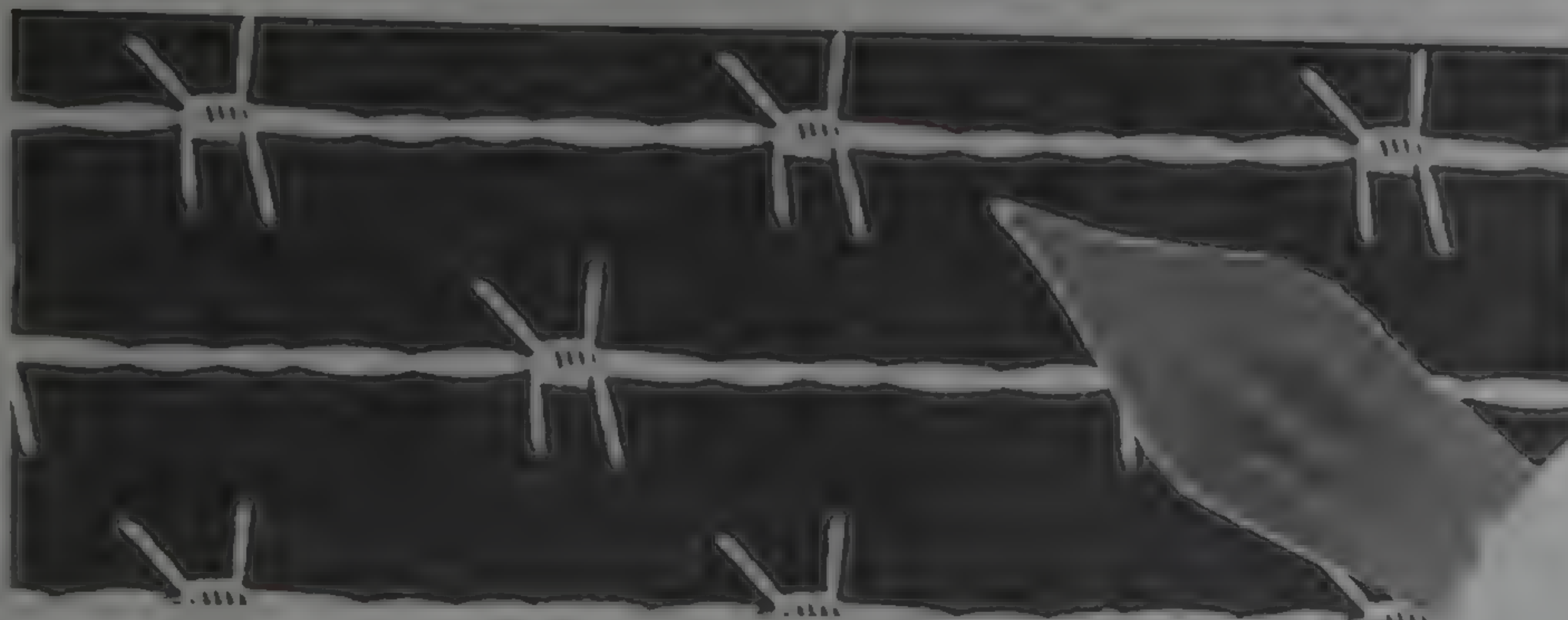
Originally from Brazil, Espeschit, a children's author, is no stranger to both overt and more covert limitations to her writing. Now a Canadian citizen, Espeschit will share her insights along with three other speakers at PEN Canada's **Words Without Borders: a literary tour for freedom of expression**.

Canadians are typically well-ensconced in the notion that we have just about absolute freedom of expression here—it's those other countries that don't. Issues of media censorship aside, Canada still can't claim that we permit anything to be written.

"The challenged books that you see here are usually children's books. All those Christian parents who don't like something want [books about that subject] banned from schools. In the area of writing for children, there's almost an institutionalised self-censorship that happens, not just on the level of writing but at the editing level, too," explains Espeschit. "Publishers are very sensitive about anything people would get angry about in a book. [This anger] is too carefully avoided, there's a sterilized universe to the books that's not real life."

**NONETHELESS**, the repercussions of dissent in other countries are more

Jalal Barazanji was a poet and journalist in Iraq. He spent three years in jail there during the 1980s because of his writing, eventually emigrating to



Canada in 1998. Like many other writers fleeing oppressive government have experienced, Barazanji found that this sort of emigration substitutes one form of literary silence for another: overt censorship is traded for the inability to work in one's native tongue. Fortunately for him, though, he's had a chance to write in his native Kurdish ever since taking up the position of Edmonton's first ever "writer-in-exile."

"It gives me great joy; this position brought me back to my passion," Barazanji says. "I have space and time to write. Since I came, I had to work hard and didn't have time to write. Now I am free and I have full time to write."

Still, as Espeschit remind us, not everyone is able to get away from these countries, where expression often comes at a terrible price.

"In Brazil, we had until not too long ago, the classic extreme of censorship. I grew up in a military dictatorship. I spent my youth running away from police dogs and tear gas," she says. Even after the military dictatorship ended in 1985, organized crime and massive disparities between rich and poor created social climates hardly conducive to literary dissent. "The last few years, it's been com-

pletely out of control. In less-developed smaller towns, it's almost like the frontier west ... If you do a story about a corrupt politician in a small town, you could end up dead. If you

do anything about organized crime, it's extremely dangerous."

Espeschit cites what happened to two journalists in 2002: one, Tim Lopes, was a journalist working for

LITFEST

FRI, APR 4 (7 PM)

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FEATURING JALAL BARAZANJI, AFUA COOPER, DAVID DAVIDAR, SHENG XUE, RITA ESPESCHIT  
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the biggest television chain in the country, doing a story about one of the organized crime groups, and was killed. Shortly afterward, a young female journalist, unaware of a supermarket's ties to organized crime, did a story on the price promotion they were running. Because the police happened to investigate the supermarket after she did her story, the gang considered her a spy and killed her.

"As a citizen, you are at risk all the time," says Espeschit. "As a writer, it doesn't depend on what you do." ▽

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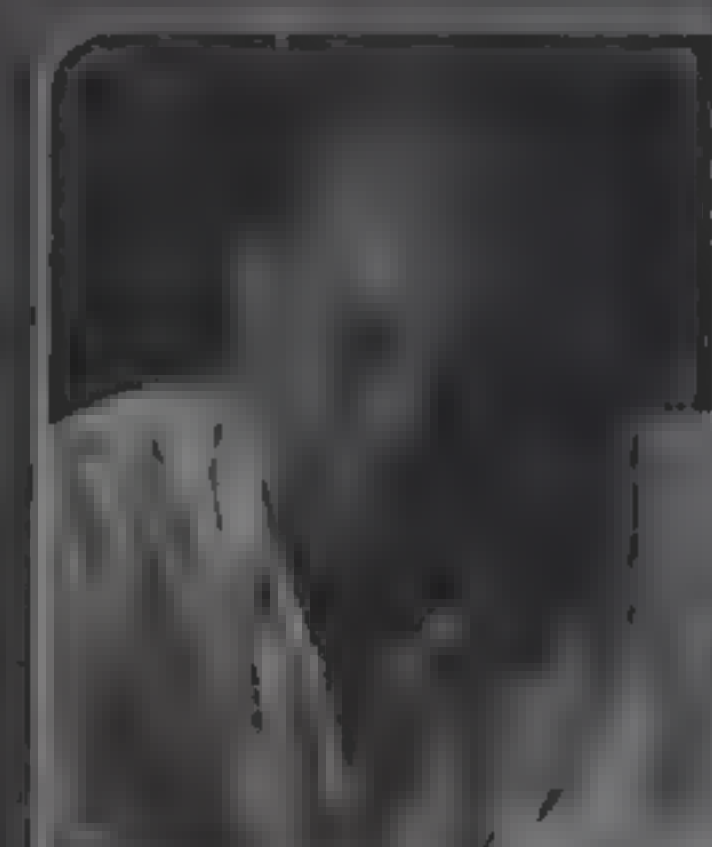
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# My Name is Rachel Corrie has something to say, and says it well

DAVID BERRY / david@vancouverweekly.com

Even if Theatre 105's production of *My Name is Rachel Corrie* was half as good as it actually is, it would still be an incredibly vital play in this year's theatre season. Though of undeniable quality, Edmonton's theatre community is frequently tremendously unaware of the world beyond its artistic borders: even among the plays that bother to concern themselves with ideas grander than an evening's entertainment, there is a tendency to focus on interpersonal relationships of people who remain largely unaffected by the day-to-day business of the real world.

Not that Edmonton's stages necessarily should be filled with politics: an unending series of screeds on various social evils would grow as tiresome as a season full of drawing room comedies. Still, this city is a lot closer

REVUE

UNTIL SAT, APR 12 (8 PM)

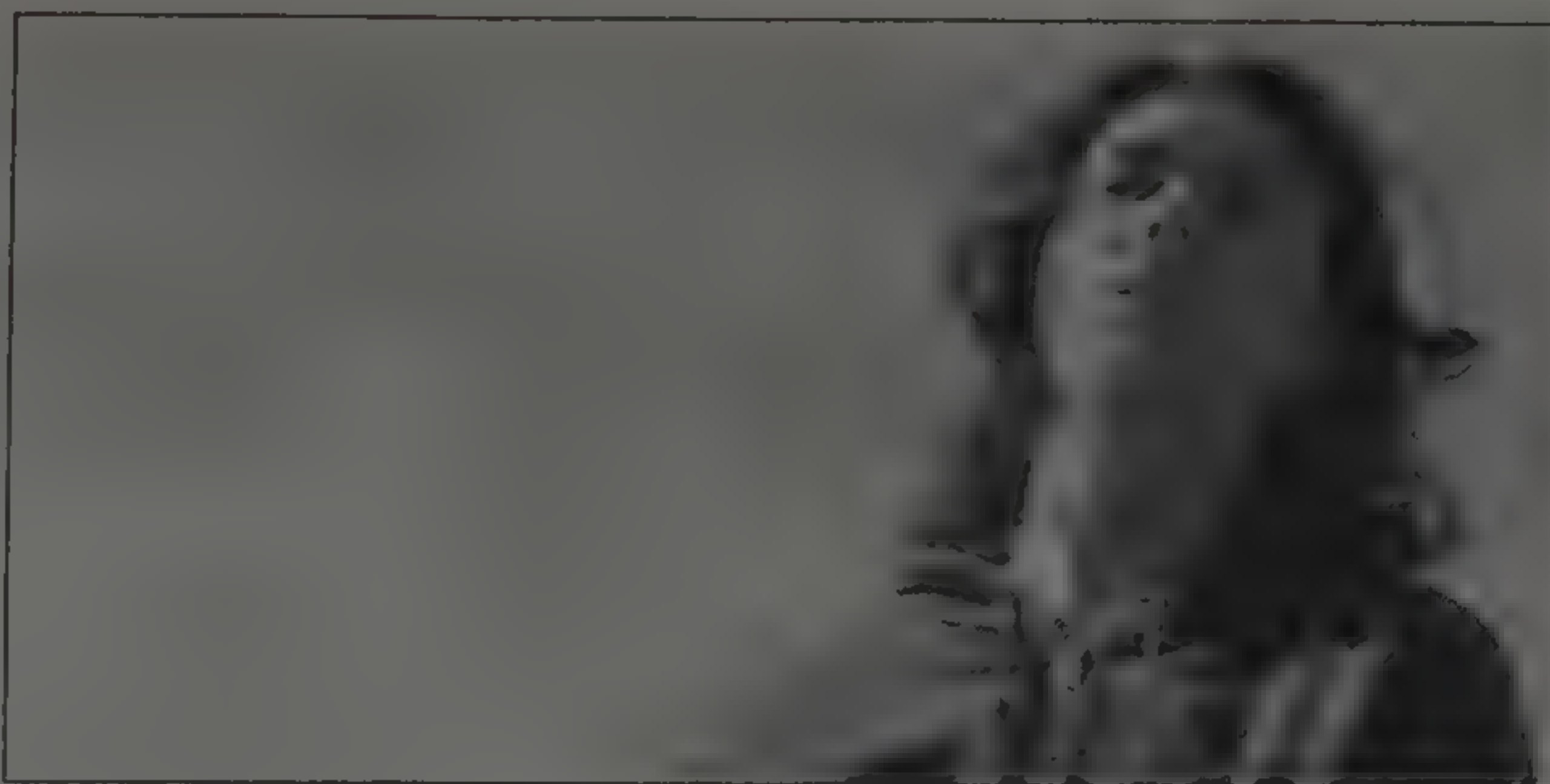
**MY NAME IS RACHEL CORRIE**

BASED ON THE WRITINGS OF RACHEL CORRIE  
ADAPTED BY ALAN RITTMAN, KATHERINE VIGOR  
DIRECTED BY HEATHER INGLIS  
STARRING LORA BROVOLD  
CATALYST THEATRE (8529 GATEWAY BV), \$18 - \$21

to the latter than the former. Consider the fact that, despite being in the middle of arguably the most robust economic boom in the world—a boom, it's worth pointing out, based on a resource that not only drives global politics, but also manages to destroy the environment both locally and globally—we have seen, what, two mainstage plays in the last two years that have directly addressed its effects (System Theatre's *Progress and Procrastination* and Azimuth's *Swallow*, though arguably you could include

*God's Favoured Child* and *Homeless*, the latter of which opens this week at Azimuth, on this list as well).

That's a pretty stunning level of disengagement with things that are literally happening just outside people's doors, and it's not as if those plays are fighting for space with dramas about



the war in Iraq or AIDS in Africa. Perhaps it's just a symptom of living in a province with a 41 per cent voter turnout rate—I had one artistic director tell me that people don't do political plays because people don't come to them, though I think that's more an excuse than a reason—but it would be nice to see the people who are supposed to be reflecting the society they're living in actually start doing that, at least beyond the realms of familial tension. (And who knows, maybe more people will care about this stuff if they see it outside of a newspaper once in a while.)

**THAT'S A LONG WAY** of saying that the willingness of Heather Inglis and Lora Brovold to take on a play this brazenly political is an admirable goal in and of itself. Having said that, as easy as it

to get caught up in the politics of *My Name is Rachel Corrie*—the play isn't quite a polemic, but it makes its position on the Israel-Palestine conflict obvious—the strength of the play is in its personality. Taken as it is from Corrie's personal diaries, this is less a story about a particular conflict than it is about watching your innocence die around you—in this case, with dozens of Palestinians, too.

To that end, Brovold is incredible as Corrie. Though she comes on a bit strong at first, that's quickly revealed to be the force of Corrie's personality, a creative, self-consciously quirky (in a slightly annoying way, actually, and Brovold and Inglis deserve credit for letting her come across as such) suburban girl slowly emerging from her sheltered world. As everyday reality—written large in the form of bombs, tanks and guns—begins to lay waste to Rachel's carefully constructed persona, Brovold too sheds her skin, slowly revealing a girl-come-woman who is able to bear the world she sees by compressing her hope and optimism into a core of resolve. Brovold's take on Corrie's final speech is especially moving, at once disgusted by and hopeful for what's going on around her.

That the production does all of this while still making a sharp, tangible point about a serious political issue only makes it more admirable; if we're lucky, a few other theatre companies will use it as a template. ▀

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# These three novels offer a graphic depiction of their events

BRIAN GIBSON / [brian@vuwweekly.com](mailto:brian@vuwweekly.com)

The spring book season brings a fresh crop of graphic novels, and this year, three new works offer wispily drawn, poetic looks at angst, loss and strange obsessions.

*Skim* is a co-production, from Torontonian Mariko Tamaki and her Alberta-born cousin Jillian (whose work has appeared in *The New Yorker*, the *New York Times*, and *The Walrus*). *Skim* is Kimberly Keiko Cameron, wanna-be Wiccan and private-school student, her teenage diary self-expressions interspersed with scenes of her at school, or image-scrap: a streetlight pole at night, half-eaten food on a plate, a chainlink fence gilded with fallen snow. While faces, close-up, are not too distinctively drawn, landscapes and objects are rendered delicately. And the looser sketchiness of some pictures fits the milieu, a private school where girls act offhanded with each other, all flippancy and casualness on the surface.

Mariko's writing is assured, expressing Skim's reluctance to be too honest, too rawly emotional, even when a classmate's boyfriend kills himself and Skim finds herself drawing close to her English and drama teacher. Skim and her friend Lisa always fall back on sarcasm, irony and mockery. Any sign of cliché or convention, even sincere emotion, and these girls distance themselves. Skim even scoffs confidentially at her friend: "Today Lisa said, 'Everyone thinks they are unique.' That is so not unique!" It's clear, though, that Skim doesn't really know who she is, what she wants, even what makes her happy. And one of the book's sharpest insights is into conspicuous compassion, a holier-than-thou mixture of pity and help that a clique at school brews up when they form the "Girls Celebrate Life!" club.

People are only half in frames or a scene will spread across two pages, white space is expertly used, the masks or honest glimmers of Skim's self-searching entries are wrenched off or lit up by the next image, and then there are the episodic jerks and pulls of a teen's emotional meandering through high school. Though the book bears some resemblances to *Show Me Love*, Lukas Moodysson's 1998 film, *Skim* comes into its own, building a teenage girl mood that's shruggingly observant and shyly heartfelt by turns.

CYRIL PEDROSA'S *Three Shadows* begins with an obvious debt to the author's beginnings at Disney animation. The book's sequences are quite cinematic: fadeouts, establishing shots, close-ups, zooms, careful framing. Scenes of Joachim growing up with his parents, Louis and Lise, in a bucolic vale in the European countryside, seem out of a storyboard of animation cells, with the family's sweet little noses, the soft curves of shoulders and shoes, the hulkish father and the too-small, girlish mother.

But then the whorls of clouds and smoke darken and three horsemen appear on the hill. Grief is closing in (Pedrosa penned the book after witnessing the death of some close friends' young child). Dialogue is isolated in circles. The wind whips around the farmhouse and the sky turns charcoal, the landscape shrouded. Swirls and smears of fear and anger whip out from Louis as he feels helpless in the face of the coming storm, and figures become splotches that fade into the fog.

As Louis takes Joachim on the run, they're shaken by encounters with a slave-runner and a ticket-seller who can find anyone's

GRAPHIC NOVELS

**SKIM**

WRITTEN BY MARIKO TAMAKI  
ILLUSTRATED BY JILLIAN TAMAKI  
GROUNDWOOD/HOUSE OF ANANSI  
144 PP, \$18.95

**THREE SHADOWS**

BY CYRIL PEDROSA  
TRANSLATED BY EDWARD GAUVIN  
FIRST STEPMILL  
272 PP, \$18.95

**ALBERT AND THE OTHERS**

BY GUY DELISLE  
DRAWN & QUARTERLY  
82 PP, \$9.95

dearest price. Their drifting voyage is reminiscent of countless passages, the starving poor hoping to make it to the new world, the slaves being ferried across a Styx-like river to a new prison. Then murder runs bloody in the slashing rain as people's black moral codes spill over, staining others.

The softer, cartoony debts to Disney still jar a little, but Pedrosa etches an increasingly impressionistic, atmospheric work. There are flashes of Goya, Doré, Cervantes and Poe. Certain images haunt like the pursuing shadows father clutching son as they plunge into underwater blackness; in a manger-like shack, a gleaming self-sacrifice in the hope of salvation, a golem-like colossus marching the landscape inexorably, *Three Shadows* enfolds the reader in its dark, fateful, wondrous grip.

**ALBERT AND THE OTHERS**, meanwhile, is a little slip of a Freudian flip-book—15 frames per page—from Guy Delisle, a Frenchman best known for his comix-tours of North Korea and China. An A-Z companion to *Aline and the Others*, Delisle's foray into the female psyche, *Albert and the Others* is a mixed bag of 26 men's preoccupations, neuroses and fetishes.

Men's dismemberment of women into manageable pieces is nothing new (countless Western works, from Shakespeare to Hollywood, offer a dissecting male gaze), but some strips here betray a slightly leering jeering relish of all-too-casual male violence and perversity. Albert doesn't just pick out a woman from a closet like a piece of clothing but emphatically slams the door behind them when he takes her into the bedroom. Olivier's sadomasochism is lingered on for pages. And the women here tend to be stiff caricatures rather than moving figures—clingy, grasping or uptight, like the bun-knotted, prim and proper She Who Is Annoyed by Mathieu's fart from blocks away.

As indulgently crude and monotonous as some sections can be, others, particularly those that probe more deeply into a creepy insecure male psyche, are intriguing. Is Etienne the therapist or patient? The therapist trims and polishes one part of his patient's difficulties with women, then steals another to add to a Galatea-like feminine ideal he's slowly bringing to life for himself. Fernand, a boxer, beats himself up to get his wife's attention in a world where men's cuts and bruises need to be obvious in order to be treated. In these sections, rather than thrilling to the backslashing current of men's psychological short-circuits, Delisle starts to untangle the wires of narcissism, anxiety, and repression within the cubicle worker, the husband, the Everyman. **V**

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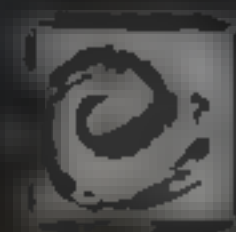
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## You'll get *Caught!* up in Thingelstad

PAUL BLINOV / blinov@vancouverweekly.com

With *Caught!*, Melissa Thingelstad makes a compelling case for multiple-personality disorder. She slides, spreads, pulls, drops, leaps and catapults herself throughout the heavily stylized one-woman show, playing a handful of different characters, and giving an ensemble perspective on faith all by herself. And although there's a few rough edges, *Caught!* manages to smooth out most of the complexities of its performance, keeping the show nicely ambitious and very understandable.

The plot's catalyst is Sarah, a free-spirited singer who finds her faith waning in the face of perpetual disappointment. She disappears to try and figure it all out, leaving her friends, family and acquaintances to answer the questions of an (unseen) detective assigned to find her.

On paper that sounds fairly straightforward, but *Caught!* is a heavily-stylized piece, and its presentation is a more abstract affair. Alone on the bare-bones stage—sparsely furnished with a few hanging ropes, a microphone and a chair and desk—Thingelstad twists her body, spouts recurring mantras, tangles herself up and twirls around to tell the story in an unusually physical way: sometimes a character's explanation of events gets interrupted to show Sarah's side of the relationship; elsewhere, ropes momentarily become a set as Thingelstad hangs provocatively and speaks to the character she just was.

It's a multi-faceted performance that takes some getting used to, but given Thingelstad's ability to shuffle through characters and emotional states quickly and believably, the uncommon storytelling style comes off crisply.

REVUE

UNTIL SAT, APR 5 (8 PM)

**CAUGHT!**

DIRECTED BY KATHLEEN WEISS  
WRITTEN BY, STARRING MELISSA THINGELSTAD  
PCL STUDIO, TRANSALTA ARTS BARN  
(10330-84 AVE), \$15 - \$18

**EACH CHARACTER** takes a different perspective on Sarah and faith, from her Grandmother's religious devotion and world-weariness to the comical Raheem, a hospital dishwasher who simply spent an afternoon chatting with Sarah. Thingelstad's physicality for each is excellent, clear enough to make the distinction obvious (really, it has to be in this kind of show), but having penned them all herself, Thingelstad has complete control over her stable of characters, and it's engrossing to watch her play them out.

The script also benefits from Kathleen Weiss's direction. She's comfortable with exploring images through theatre, as seen in her direction for Studio Theatre's *Antigone*, and her vision for this show comes out just as clearly as in the Greek tragedy. This isn't the first time Weiss and Thingelstad have partnered up, and their shared comfort with each other's way of doing things allows Thingelstad to play out Weiss's more difficult choices with clarity, and lets Weiss tweak her script to best dress up the ideas within.

The show isn't perfect: its overarching plot could use some grounding, as there were moments when story became eclipsed by its left-field presentation. But these are small things; in the end, Thingelstad and Weiss have crafted a stylized show with simple story at heart, and it works. Even through its complicated execution, *Caught!* avoids getting tangled up in itself. ▼

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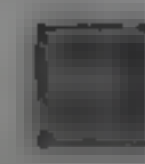
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9. Daniel Lanois - Here Is What Is (red floor)
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12. Drive By Truckers - Brighter Than Creation's Dark (new west)
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14. Sun Kil Moon - April (caldo verde)
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19. Matt Costa - Unfamiliar Faces (brushfire)
20. Samantha Schultz - Both Sides (samantha schultz)
21. Dead Child - Attack (quarter stick)
22. Jim White - Transnormal Skiperoo (luks bop)
23. Exit Strategy - United States Of Amnesia (es systems)
24. Ann Vriend - When We Were Spies (fire escape)
25. O.S.T. - Juno (rhino)
26. Gary Louris - Vagabonds (ryko)
27. O.S.T. - I'm Not There (columbia)
28. Sam Baker - Pretty World (sam baker)
29. Hayden - In Field & Town (hardwood)
30. Ray Bonneville - Goin' By Feel (red house)

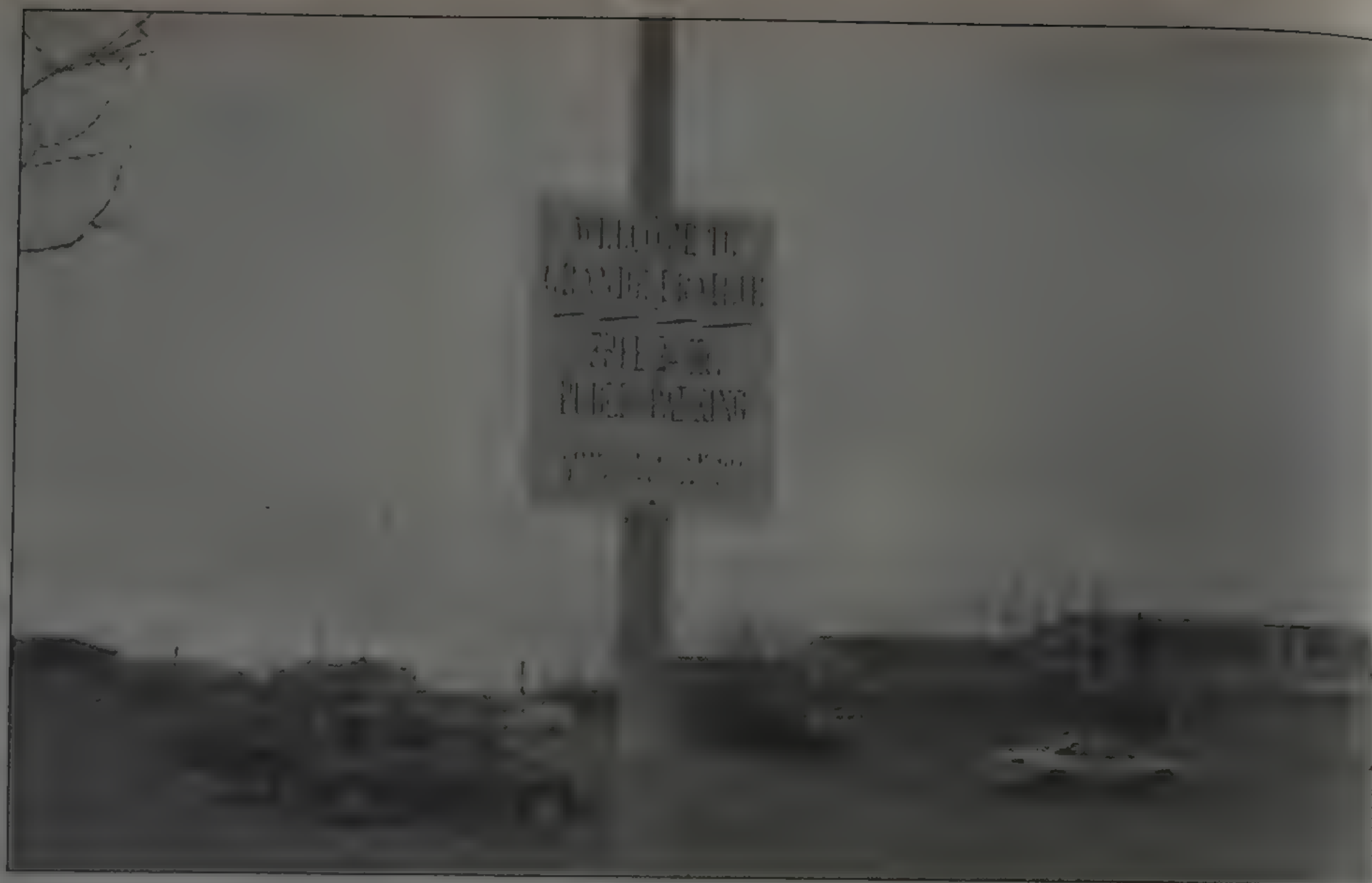
## PLANTS & ANIMALS PARC AVENUE

Parc Avenue is Plants and Animals' proper full length debut, an 11-song opus that weaves in and out of anthems and ballads, mostly nodding at real-life moments encountered during the album's conception. From friends' weddings and sewing buttons, to dungeon-like jam spaces and Portuguese soccer fans taking over Mile End in Montreal, Parc Avenue is ultimately a love-letter to the neighbourhood, friends, and lovers that inspired it.



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## Grand Prairie artsters

ART | PRAIRIE ARTSTERS  
amy@vueweekly.com

Finding myself in Grande Prairie over an extended Easter long weekend, this Prairie Artster was undulated with an

artistic inspiration that was completely overwhelming. More so than any city or town I have yet to cross on my prairie travels, Grande Prairie's artistic community effuses an acknowledgment and connection to their surrounding environment that is as close as I have seen of a true "prairie aesthetic." Perhaps through sheer concentration of active artists originally from elsewhere, there is an intense awareness of what is happening regionally and nationally without ever conflating the two identities.

From collectors Murray and Chris Quinn to the copyrighted land of Peter Von Tiesenhausen, to the small handful of contemporary mixed and new media artists living scattered across the 50 000 population of mostly displaced Newfoundlanders, the greater Grande Prairie region offers a fascinating study of non inclusive isolation.

Artists visited include Tiesenhausen, one of our country's greatest land-conscious artists; Ed Bader, tenure at the regional college and recent curator of the highly heralded ARTery exhibition (with a forthcoming catalogue by *Border Crossing's* Robert Enright); Tina Martel, mixed media artist and coordinator of Prairie North, an intimate workshop with past facilitators that include Harold Klunder, Aganetha Dyck and Walter May; Ken HouseGO, a '70s NSCAD graduate turned eclectic folk artist; Bernadine Scholyer, former U of A painting student currently experimenting past her informed training; Donna White, ex-Cal-garian who will be returning to her roots just in time for a responsive billboard installation held during the Stampede; Robert Steven, new Executive Director of the Prairie Art Gallery who came on board to lead the city's only gallery shortly before the unfortunate collapse of the building's roof; Quinn, whose contemporary art knowledge and collection rivals in scope and in corporeal curation; and Jennifer Bowes, 2007 Biennial artist and former U of A graduate and instructor who so graciously invited me up in the first place and hosted my jam-

packed three night stay.

**THE EXPERIENCE** as a whole was overwhelming to say the least, and bits will have to be siphoned into separate forthcoming studio visit write-ups over the coming months, but immediate highlights include:

Murray and Chris Quinn's contemporary art collection. Wholly unpretentious, hard-working individuals supporting their regional economy, the Quinns' impressive collection begins the second you step foot onto their front yard. With one of Tiesenhausen's stereo canoe boots air craned in, the collection from there includes seminal pieces by Evan Penny along with photographic works by Jack Burman, R. Arden and new media works by Nick and Sheila Pye, to name just a fraction of a carefully cultivated collection.

The unwavering resistance to and snivel even in lieu of any proper exhibition spaces. Using public storefronts for a large-scale new media exhibition, the salon-style existence of the gallery salvaged collection, to the openness in sharing work with neighbors as well as strangers, the ingrained importance showing and discussing work for the sake of growing and learning is so incredibly strong and earnest.

The wonder of Tiesenhausen's land accompanied by a Baltic post-East lunch. A balance of grounded intuition and an elevated craftsmanship, his site specific land art dots the 800-some acre property, including functional works such as a beautifully crafted log cabin and a new straw bale studio. Supported by an equal partnership from his wife Teresa, Tiesenhausen's life is undeniably his art, which in turn is very much about the land he grew up on and continues to raise his sons on. ♥

Amy Fung is the author of prairieart  
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# Process-en-scène: Theatre Art shows the way to the stage

MARY CHRISTA J. MCLELLAN / marychrista@vancouverweekly.com

If you ever need to feel like the world's a small, friendly place, head to the Drama wing of FAB. Everyone proffers a greeting, from an "I-see-you-exist" nod to a klieg light smile of blinding warmth. There's something cheerily small town, if not *Our Town*, about it—probably generated by too many trust falls. Either way, it's both startling and pleasant.

Almost-grad Sheena Haug admits that sense of easy community drew her into the BFA Theatre Design program, even though the sketches and models populating her studio corner embody an aesthetic sense that could've found a home in a visual arts program.

"A lot of our design work is still about form, composition and use of space," she muses. "But it's collaborative. I love that aspect about it, and that I get to think technically while also thinking about composition and form. Of course,

PREVIEW

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U OF A DRAMA DEPT GRAD PORTFOLIO SHOW  
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it's all about the text as well."

She laughs, "And the director always makes the final call!" (Drama has a precise chain of command that would be envied by the military.)

Directors' sweat may be in some material in the *Theatre Art Show*, but the exhibition is solely the baby of the behind-the-scenes stage folk—a chance for graduating technicians, stage managers and designers to put their work in the spotlight without actors cavorting all over it, pulling the attention.

"The portfolio show's been running for years and years, but what's neat this year is the show's being designed



overall by our MFA Marzena Puzniak, with Jin Kim assisting," Haug notes.

**HAUG POINTS OUT** that alongside the annual parade of exceptional scale models of stage sets, costume sketches, props and prompt books ("stage

managers' show bibles—everything's in there"), this year inaugurates "show pods": displays that assemble a kind of story of show preparation, taking viewers from early conceptual drawings and inspirations to finished work for a couple of mounted productions

"There won't just be a scene painting or piece of floor—we're going to see context, as well. The audience, unfortunately, doesn't really get to see what goes into a show," Haug ventures. "I think this is a great opportunity for them to see and appreciate the work and labour that goes into a show, and hopefully it helps them have a better experience watching something later on."

Haug seems to want them to see a show as a gift wrapped by many hands. That's the principle difference between stage and screen: live performance is distinctly participatory. It doesn't seek to obliterate this world, but asks you to allow yourself to be seduced by another, ignoring Mr Cougher three seats over and the EXIT sign hovering in the blackness

Or as Haug puts it, "You have to leave the audience something to fill in." ▽

## Vingoe's *Twelfth Night* feels just about right

BRIAN GIBSON / brian@vancouverweekly.com

*Twelfth Night* casts the audience ashore on Illyria with twin siblings Sebastian and Viola, only to launch a ship of fools in a gale-force comic world where male and female, madness and sanity crash and flow into each other.

As the tilted arches on the set suggest, life's a little off-kilter. After surviving a shipwreck, thinking her look-alike brother dead, Viola (Ava Markus) switches gender to pose as Cesario and becomes Duke Orsino's (Richard Lee) emissary. Cesario brings Orsino's messages of love to Countess Olivia (Jenny McKillop), who dismisses them but not Cesario, with whom she's smitten. (Moral: don't shoot the messenger with Cupid's arrow.) Meanwhile, Olivia's boor-in-residence, her uncle, Sir Toby Belch (Ryan Parker), conspires with his knock-kneed lackey Sir Andrew Aguecheek (Jennifer Fader), Fabian (Kirsten Rasmussen), and Maria (Stacy Berg) to wreak a prankish comeuppance on Olivia's puritanical steward Malvolio (Garett Spelliscy).

Early scenes are a bit airless, and the fairly spare stage doesn't start to fill with a lot of life until the gender-bending comedy kicks in. Markus, under the direction of visiting artist Mary Vingoe, offers some nice turns as the male-posturing Cesario. Her efforts to be casually male flirt with the feminine, only for her to overcompensate with dramatically butch gestures—the pronounced unsheathing of her/his sword in a reluctant duel with the foolish Aguecheek is an especially nice (and intimate) touch in this homoerotic play.

Spelliscy is delightfully uptight as Malvolio, making his stumble into the love-ambush Belch & Co set for him all the funnier. From pasty-faced prig to humiliated booby, his fall threatens

REVUE

UNTIL SAT, APR 5 (7:30 PM)  
**TWELFTH NIGHT**  
WRITTEN BY WILLIAM SHAKESPEARE  
DIRECTED BY MARY VINGOE  
STARRING THE U OF A BFA ACTING CLASS 2008  
TIMMS CENTRE (87 AVE & 112 ST), \$10 - \$20

to carry the comic subplot beyond the reach of the central romance.

**MALVOLIO'S FURY** when he realizes he's been tricked, the rainstorm that falls at the end of the play, and the stately final song all threaten to teeter the play into tragedy, but this darker undercurrent isn't floated throughout this version of *Twelfth Night*. A more recurrent, shadowed sense of farce—more of that "strain ... [with] a dying fall"—would make the final moments more unsettling in a comedy that already rocks notions of men and women, lovesickness and mad love. The sense, then, of the "whirligig of time" coming round to bring "his revenge" isn't strong enough.

Still, while the second act drags a little in places and some of the cast are stiff and mannered at times, April Viczko's costumes dazzle (and include deft touches, such as Vs in different directions on Sebastian's and his sister's nearly matching outfits), while Ryan Parker, as Belch, and Scott Shpeley, as Olivia's fool Feste, shine with remarkably mature performances. Parker plays Belch with just the right corpulent swagger, while Shpeley perfectly capers and sings and wittacks along.

A woman, the guitar-strumming wag says, "does not keep a fool until marriage" and he remarks that "many a good hanging prevents a bad marriage." Although this version of *Twelfth Night* doesn't marry all its elements in heaven, it still finds moments of sweet music and jolly wit. ▽

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# Coppola can't regain his *Youth*—not that it was so great anyway



PHOTOGRAPH BY OMAR / omar@vuwweekly.com

The way Francis Ford Coppola is spoken about in film circles is almost as if he is carrying a deadly virus. Once he was making arguably the best films of the last century, and then, suddenly, nothing but air. What people fail to acknowledge, however, is Coppola has been an accomplice in mediocrity through much of his career. Even between *Godfathers* he was directing less than stellar films (*Peggy Sue Got Married* anyone?). In fact, it took a series of 1960s junk and nudie films before he earned any kind of respect.

It seems that Coppola bought into the discourse, too, despite its fallibility. In interviews leading up to the release of his first film in 10 years, the

esteemed director spoke of needing to go back to the drawing board, clean his slate and start anew, like a hungry filmmaker holding his first camera. And yet, that too is an overstatement. Regardless of the modest outfits that *Youth Without Youth* is said to wear, it is dressed in sparkling, ostentatious garbs. There is nothing first-timer about it; it is clearly a maverick's movie. One thing that is clear about it, though, is how biographically symbolic it is to Coppola's career.

Set in the late 1930s, Tim Roth plays Dominic Matei, a once-respected Romanian doctor, now a middle-aged man slaving over the origins of human language and consciousness, his "life's work." (Coppola spent over a

DRAMA

FRI APR 4 - WED APR 9 (7 PM, 9:15 PM)  
**YOUTH WITHOUT YOUTH**  
 STARRING TIM ROTH, ALEXANDRA MARIA LARA  
 METRO CINEMA, \$10  
 ★★★

opolis.) Dominic is so broken and frail that he even struggles to open an umbrella, a failure that leads to him being struck by lightning, sending a million volts through his body, and leaving his skin peeled and raw.

(This is where the symbolism to the director's career opens.) Dominic, in a full-body cast, is reversed to an infantile state, able to communicate only with hand squeezes, and looked after by a pack of nurses. When the cast and bandages are removed, he appears half his age both physically and healthily. The 70-year-old begins teething after his teeth are pushed out by new roots. He's a medical miracle, and with his retro-aging, he finds himself with powers that almost qualify as superhero-esque: he learns languages in his sleep, can read books in seconds by absorbing words through the hardcovers and he splits into two entities—one with all the questions, and another, identical and invisible, with all the answers. It follows him like an uninvited mentor for the next two decades

WHEN THE WAR BREAKS, he becomes a target of Nazi Germany, but he's protected by the allies and spends years with a new Bond-like identity, travelling and exercising his new-found powers for the pleasure of money and women. That is until he meets Veronica (Alexandra Maria Lara), also electrocuted by lightning and rendered with unusual powers. More eerily, though, she has the same face as his first love from half-a-century ago.

*Youth* is a complex, discombobulating tale, and one that could never be classified as beginners' work. It's far too shiny and well-cut to qualify as such. It's obviously tailored with a lifetime of experience making thrillers, romances, horrors—everything Coppola has specialized or dabbled in, but on one plate. But, still, it fails on many levels.

Although it spans most of Europe, it is almost strictly an English film. Instead of Romanian and German speakers, Romanian and German actors artificially deliver in English, and terribly, too. Save Roth and Lara, and an uncredited cameo by Matt Damon, the performances in *Youth Without Youth* are unbearably over-the-top, with the overwrought score continuously adding to the melodrama.

It also has the tendency to meander, capriciously halt and change paths, unconcerned with closure. The fat chunk during the war spent exploring Dominic's powers seems wasted by the end results. And if there was ever an ambiguous ending, it's the one found here.

Coppola's return is reminiscent of Stanley Kubrick's, in that, after a 12 year hiatus, Kubrick's *Eyes Wide Shut* failed to spark the same roaring sentiment that his previous films had

Story-wise, however, *Youth Without Youth* has more in common with *The Fountain*. But, as some critics predicted with Aronofsky's enthusiastic sci-romance, *Youth Without Youth* may just require some generations until it's fully recognized. (Positive recognition is already finding its way to *Eyes Wide Shut*, after all.) In the meantime, it remains a convoluted, sometimes sloppy, but insanely ambitious work. One thing is for sure: it trumps *Jack* today and forever. ♥

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# Not quite noir: Fox series isn't strictly noir, but it deserves a look

## FLICKS | DVDetective

dvdetective@vulture.com

On the back cover of every disc in the Fox Noir series is a serviceable, quickie definition of the noir genre/style/cycle. In the case of the three latest additions, this definition seems to exist primarily to convince the prospective viewer that the titles in question really do belong under the noir umbrella. In fact none of these films would ever pass as a noir avatar, yet in each, to varying degrees, we're able to trace a sort of dialogue with noir, and their noir elements tend to comprise their most enduring aspects.

Though directed by Otto Preminger, who helmed several prototypical noirs for Fox, including *Laura* (1944), the genre that best fits *Daisy Kenyon* ('47) is something we used to call the women's pic-

ture. The story, adapted by David Hertz from Elizabeth's Janeway's novel, concerns an independent single career woman—played with unusual charisma

by Joan Crawford—torn between two equally precarious suitors. Though its final moment is arguably compromised, this is above all a movie about female self-actualization, though lingering within its peripheries, both figuratively and literally, are dark shadows that imbue it with deep intrigue and considerable psychological complexity.

The frankness with which the film's themes are addressed is conveyed in the first scenes, which evoke Daisy's love life as a virtual revolving door. Her long-time boyfriend Dan (Dana Andrews), a hot-shot lawyer, married and father to two girls, leaves her apartment just as Peter (Henry Fonda), a veteran, widower and Daisy's date for the night, shows up. Too sophisticated to put on macho airs, the men kid one and other about their rivalry while exchanging a taxi. Daisy adores Dan—Andrews is a wonderfully understated, effortlessly seductive actor—but the chances of him leaving his wife feel pathetically slim. Daisy's strangely drawn to Peter, yet he's clearly, as Daisy herself describes him, "a little unstable." Haunted by his wartime experiences abroad—a major noir theme—and uncomfortable with what seems a hollow optimism at home, he suffers from post-traumatic stress disorder, able to switch with alarming quickness from amiability to brooding

despair. Their first date ends with one of the most disturbing declarations of love I've ever seen, desire and resentment spookily commingling in Fonda's visage.

Repressed sexuality, child abuse, racism, divorce, death and capitalism's disenfranchised victims—these themes loom large over *Daisy Kenyon*, while the marvelous cast and Preminger, with his clean, cool, actor-driven style, engagingly maintain the centrality of their very adult love triangle, an emotionally palpable drama with no clear outcome. In his informative and otherwise insightful commentary track, historian Foster Hirsch claims that Crawford, 42 at the time, was too old for the part—yet this is precisely what I felt most drawn to in the story, what seemed most touching, the urgency that arises from people no longer young yet still desperate for love. If *Daisy Kenyon* starred an ingénue, I don't believe it would possess the same layering, maturity and elegance.

**THE DESPERATION** of adult love also features prominently in *Dangerous Crossing* ('53), a thriller so initially draped in mystery and sinister confusion as to evoke David Lynch. A woman (Jeanne Crain) boards a ship with her very new husband, only to lose him just as they set sail and thereafter have the entire crew deny the fact that the couple were ever

even registered as passengers. The camera swoops a lot, the foghorn moans a lot. The phone rings—but her husband has time only to tell her to trust no one. She becomes hysterical. Is she nuts and the whole prelude an unreliably subjective detour, or is some conspiracy being exacted? The only ones sympathetic to her claims are a delightful cougar, played by Marjorie Hoshelle, and the ship's doctor, played by the same guy who played the wise alien Klaatu from *The Day the Earth Stood Still* ('51), so we already know nobody's going to believe him. Where it all finally goes is, unsurprisingly, I guess, not as textured and creepy as the set-up might promise, but the getting there's still pretty fun.

Set within the milieu of the New York theatre elite, *Black Widow* ('54) was, for its time, as shockingly casual about adultery as *Daisy Kenyon*. While, disappointingly, it culminates with the sort of drawing room kangaroo court whodunit that is the very antithesis of noir, the film overall is characterized by nicely shaded performances and a seething corruption that infects most of the characters. Broadway producer Peter Denver (Van Heflin) begins his allegedly platonic relationship with nubile aspiring writer Nancy Ordway (Peggy Ann Garner) while his stunningly gorgeous actress wife (Gene Tierney) is out of town. When upon his wife's return Nancy turns up dead in his own home, Peter naturally becomes a prime suspect.

Though director Nunnally Johnson seemed constrained by the dictates of the then-new Cinemascope frame, *Black Widow*'s dominant aesthetic is suitably theatrical in flavour, with scenes playing out in large spaces with a minimum of cuts. It's richest by far when still leading up to the resolution, when it's still difficult to know who to trust and violence seems always on the verge of erupting. Heflin, who also starred in the superb noir *Act of Violence* ('48), was so skilled, and had such an odd sort of persona, that his contribution to *Black Widow* is especially significant: even when we know he's the hero, he can still kind of give us the creeps. ▽

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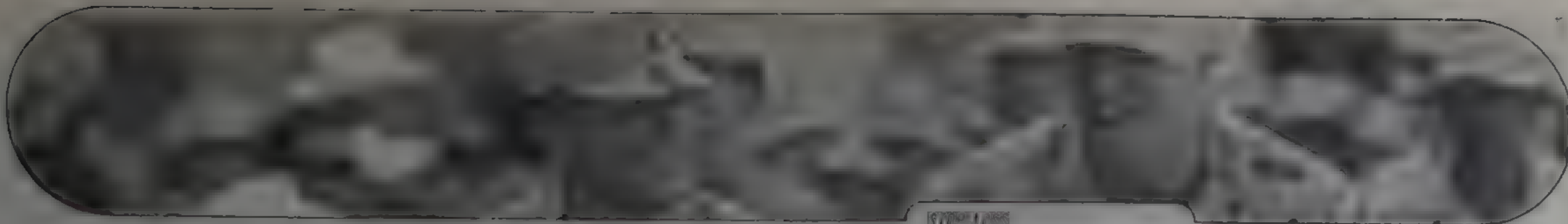
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# FILM CAPSULES



## NOW PLAYING

21

WRITTEN BY GUY RITCHIE  
DIRECTED BY GUY RITCHIE  
STARRING JIM STURGESSE, KEVIN SPACEY, KATE BOSWORTH,  
LUCY LIU, AND JILL TAYLOR

★★★

BRYAN BIRTLES / bryan@vnewweekly.com

Here's something not a lot of people know about me: I'm a very successful blackjack player. In fact, I've never lost. The worst I've ever done is get down about \$50, then chase my way back to even before walking away without pushing my luck. Oh sure, naysayers might

point out the fact that I've never had the balls to keep going after getting up \$30 bucks or so, but don't let that fact get in the way of your thinking of me as the most successful blackjack player who ever lived.

Except for the MIT students in the movie *21*, that is—although, to my credit, I've never had my face rearranged by a casino tough guy. The plot is pretty simple: boy genius Ben (Jim Sturgess) needs money for med school tuition, so he joins a blackjack team led by his math professor Mickey Rosa (Kevin Spacey), meets a girl on the team (Jill Taylor, played by Kate Bosworth), doesn't get the girl, later on he does get the girl, loses himself in

the world of blackjack, loses the girl because of losing himself, finds himself, gets the girl back and then a bit of a twist ending (although, honestly, it was a little telegraphed).

Truthfully, this is my kind of movie. It's all flash, flash, flash, with not a lot of substance. You know who the good guys are, you know who the bad guys are, and you know who to cheer for. The cinematography presents a vision of Las Vegas that's all glitz and glam—the way people used to imagine the place before TV shows like *CSI* convinced us that Las Vegas was a desolate, parched and frightening place to go. Basically, it's a fun movie with a lot of sweet action. The

only thing that could have made it better would have been some explosions

Well, that's not exactly true. One thing that would have made it better would have been better dialogue. Rigid and wooden, the audience has a hard time identifying with the team and their leader because everything that they say to each other comes off as ultimately hollow. If the subject and the location hadn't been exciting all by themselves, this movie wouldn't be worth watching. But it is worth watching, and judging by the fact that it was number one at the box office last weekend—and even my parents called me to tell me they enjoyed it—a lot of other people think so as well

## STOP-LOSS

DIRECTED BY KIMBERLY PIERCE  
WRITTEN BY PIERCE, MARK RICHARD  
STARRING RYAN PHILLIPPE, ABBIE CORNISH,  
CHANNING TATUM, JOSEPH GORDON-LEVITT  
★★★

JOSEF BRAUN / josef@vnewweekly.com

Whisking us from a nail-biting ambush in a Tikrit alleyway to drunken punch-ups deep in the heart of Texas, the first act of *Stop-Loss* wisely sets a tone of visceral urgency right off the top. For all its emphasis on matters of immediate

CONTAINS THE NEXT PAGE

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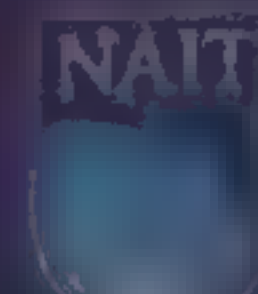
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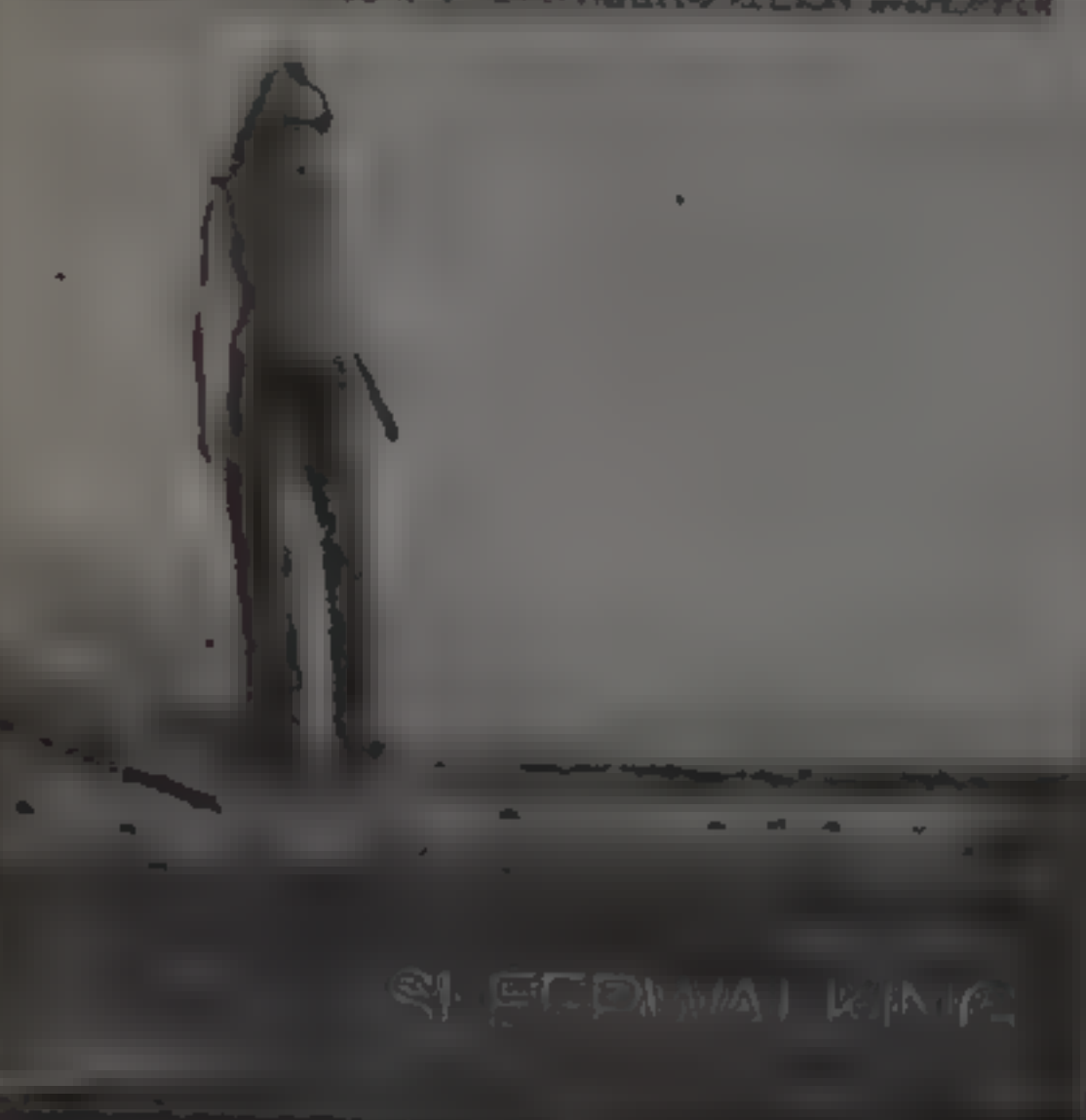
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## FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

political import, this is not a film that benefits whatsoever from slowing things down or getting too contemplative. Often awkward in its storytelling yet commendably sincere and suitably messy, *Stop-Loss* packs a solid emotional whollop even while it dances around an issue at once timely and, perhaps as a result, irresolvable.

A group of pals, first seen singing Toby Keith's moronically patriotic country anthem in lumbering unison, return home from a tour in Iraq, the whole lot of them destined for a wicked blanket diagnosis of post-traumatic stress disorder. Their façade of ass-kicking bravado swiftly slips away to reveal a grotesque grimace of fear and guilt. Their superior actually needs to command them not to beat their wives and kids while on leave—for all the good it does. These good ol' boys gone bad waste no time going ballistic, ending their celebratory return home by busting up the living room and using the wedding presents given to an already destroyed couple for pissed-up target practice out on the ranch.

Immediately after being awarded a purple heart at the end of what was to be his second and final tour, Brandon King (Ryan Phillippe) is unexpectedly ordered to return for a third go-round, bound by a legal loophole referred to as a stop-loss, which allows the US military to send soldiers back in a time of war. King points out that the president already publicly stated that the Iraq War is over, but his insurgent reasoning does him no favours when dealing with shouting jarheads all too aware that the numbers of volunteer enlistees are way, way down. Sent to the stockade to think things over, King soon goes AWOL, hitting the road with his best friend's girl (Abbie Cornish, superb, and in her quiet way the heart of the movie) in the hope of finding a friendly authority figure who can help him wriggle out of going beyond the call of duty.

*Stop-Loss* is the first feature to be directed by Kimberly Pierce since *Boys Don't Cry*, her lauded debut from nine


years back. *Stop-Loss* shares its predecessor's deft handling of regional folk—she neither sentimentalizes or takes pot shots at small town Texans—but its script isn't nearly as focussed. Written by Pierce and Mark Richard, the film fumbles with corny flashbacks, boilerplate dialogue and too many overwrought scenes where the characters, otherwise defined by their inability to articulate their inner turmoil, announce the themes to us rather than evoke them. Yet somehow, these deficiencies never entirely get in the way of the film's integrity or vigour. There isn't enough artistry, poetry or perspective here to make this *The Deer Hunter* for our era, but there is a huge commitment to conveying the raw fresh wreckage of lives fucked-up by senseless violence, and that'll do just fine before one comes along.

**SUPERHERO MOVIE**  
WRITTEN AND DIRECTED BY CRAIG MAZIN  
STARRING DRAKE BELL, SARA PAXTON,  
CHRISTOPHER MCDONALD, LESLIE NIELSEN  
★★

DAVID BERRY / [david@vuwweekly.com](mailto:david@vuwweekly.com)  
It's basically to the point that the supreme (and ever-increasing) inanity of the *Movie* films has lowered my standards to the point where even just a loop of that YouTube video with the monkey drinking his own pee would get a star, but even with that in mind, *Superhero Movie* really isn't that bad. I'd even go so far as to say that if this was the dumbest thing Hollywood put out this year—it isn't even close, which I can personally attest to having seen *Meet the Spartans*—we'd be in OK shape.

Actually, as a spoof, *Superhero Movie*

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**VANTAGE POINT** (14A, violence)  
Fri-Sat 7:00, Mon-Thru 8:00

**NIM'S ISLAND** (G)  
Fri-Sat 7:00, Mon-Thru 8:00

## CINEMA AT THE CENTRE

Stanley A. Milner Library Theatre, 7 St  
Winston Churchill Square, 425-7070

**THE PUFFY CHAIR** (14A, coarse language)  
Daily 1:00, 4:00, 7:00, 10:00

## CINEMA CITY MOVIES 12

120 Ave 50 St, 472-8779

**THE PIRATES WHO DON'T DO ANYTHING: A VEGGIE TALES MOVIE** (G)  
Fri, Sun-Thu 1:25, 4:10, 6:45, 9:15; Sat 1:25, 4:10, 6:45, 9:15, 11:30

**DEFINITELY, MAYBE** (PG, violence, not recommended for young children)  
Fri, Sun-Thu 1:55, 4:25, 7:00, 9:30; Sat 1:55, 4:25, 7:00, 9:30, 11:30

**THE BUCKET LIST** (PG, coarse language)  
Fri, Sun-Thu 1:40, 4:20, 7:15, 9:20, Sat 1:40, 4:20, 7:15, 9:20, 11:35

**NATIONAL TREASURE: BOOK OF SECRETS** (PG)  
Fri, Sun-Thu 1:20, 4:05, 6:55, 9:45; Sat 1:20, 4:05, 6:55, 9:45, 11:30

**PENELOPE** (PG)  
Daily 1:30

**MEET THE SPARTANS** (14A, crude content)  
Fri, Sun-Thu 4:35, 9:40; Sat 4:35, 9:40, 11:55

**UNTRACEABLE** (18A, gory scenes, disturbing content)  
Fri, Sun-Thu 1:20, 4:05, 6:55, 9:45; Sat 1:20, 4:05, 6:55, 9:45, 11:30

**RAMBO** (18A, gory scenes, brutal violence)  
Fri, Sun-Thu 2:05, 4:55, 7:35, 9:55; Sat 2:05, 4:55, 7:35, 9:55, 12:05

**THERE WILL BE BLOOD** (PG, violence, not recommended for young children)  
Fri, Sun-Thu 4:15, 7:45; Sat 4:15, 7:45, 11:00

**ALVIN AND THE CHIPMUNKS** (G)  
Daily 1:35, 4:40, 7:10

**MAD MONEY** (PG, coarse language)  
Daily 1:15, 6:50

**CLOVERFIELD** (14A, frightening scenes)  
Fri, Sun-Thu 7:25, 9:30; Sat 7:25, 9:30, 11:40

**THE WATER HORSE: LEGEND OF THE DEEP** (PG)  
Daily 2:00, 4:50

**P.S. I LOVE YOU** (PG, coarse language)  
Fri, Sun-Thu 9:35; Sat 9:35, 12:00

**JUNO** (14A, coarse language, mature themes)  
Fri, Sun-Thu 1:45, 4:30, 7:05, 9:25; Sat 1:45, 4:30, 7:05, 9:25, 11:30

**THE GOLDEN COMPASS** (PG, violence, not recommended for young children)  
Fri, Sun-Thu 1:30, 4:15, 7:20, 9:50; Sat 1:30, 4:15, 7:20, 9:50, 11:30

**ENCHANTED** (G)  
Daily 1:00, 4:00, 7:00, 10:00

## CINEPLEX ODEON NORTH

1000 10th Avenue, 722-2222

**LEATHERHEADS** (PG)  
No Passes Daily 1:40, 4:20, 7:20, 10:15

**NIM'S ISLAND** (G)  
No Passes Fri-Mon, Wed-Thu 12:00, 2:00, 4:40, 7:15, 9:45; Sat 12:00, 2:00, 4:40, 7:15, 9:45, 11:30

**THE RUINS** (18A, gory scenes)  
Daily 1:20, 4:05, 6:55, 9:45, 11:30

**SUPERHERO MOVIE** (14A)  
Daily 1:20, 4:05, 6:55, 9:45, 11:30

**21** (PG, mature themes, violence)  
Daily 1:20, 4:05, 6:55, 9:45, 11:30

**STOP-LOSS** (14A, violence, coarse language)  
Fri-Mon, Wed-Thu 1:20, 4:10, 7:15, 10:00; Tue 4:10, 7:15, 10:00; Star and Strollers screening, Tue 1:00

**DRILLBIT TAYLOR** (PG, coarse language, violence)  
Daily 1:00, 4:00, 7:00, 10:00

**SHUTTER** (14A, violence)  
Fri, Sun-Thu 2:10, 5:10, 8:10, 10:35; Sat 2:10, 5:10, 8:10, 10:35, 12:35

**RUN FAT BOY RUN** (14A)  
Daily 12:45, 3:30, 6:30, 9:00

**HORTON HEARS A WHO!** (G)  
Daily 12:40, 2:50, 5:00, 7:45, 10:00

**NEVER BACK DOWN** (14A, violence)  
Daily 1:00, 4:00, 7:00, 10:00

**COLLEGE ROAD TRIP** (G)  
Daily 1:00, 4:00, 7:00, 10:00

**10,000 B.C.** (PG, violence)  
Daily 1:00, 4:00, 7:00, 10:00

**THE BANK JOB** (14A, mature themes, nudity, violence)  
Daily 1:30, 4:10, 7:40, 10:25

**HANNAH MONTANA AND MILEY CYRUS: BEST OF BOTH WORLDS CONCERT TOUR IN DISNEY DIGITAL 3D** (G)  
Digital Daily 12:30, 2:40, 4:50, 7:00, 9:10

**METROPOLITAN OPERA: LA BOHEME** (Classification not available)  
Daily 1:00, 4:00, 7:00, 10:00

**SPIRIT OF THE MARATHON** (G)  
Daily 1:00, 4:00, 7:00, 10:00

## CINEPLEX ODEON SOUTH

1000 10th Avenue, 722-2222

**LEATHERHEADS** (PG)  
No Passes Daily 12:30, 1:30, 3:15, 4:15

**NIM'S ISLAND** (G)  
No Passes Fri-Mon, Wed-Thu 1:00, 3:30, 6:30, 9:10; Tue 3:30, 6:30, 9:10; Star and Strollers screening, Tue 1:00

**THE RUINS** (18A, gory scenes)  
Daily 12:40, 3:00, 5:30, 8:10, 10:45

**SUPERHERO MOVIE** (14A)  
Daily 12:10, 2:50, 5:15, 7:50, 10:15

**21** (PG, mature themes, violence)  
Daily 12:50, 3:40, 4:40, 6:45, 7:45, 9:40, 10:40

**STOP-LOSS** (14A, violence, coarse language)  
Fri-Mon, Wed-Thu 1:20, 4:10, 7:15, 10:00; Tue 4:10, 7:15, 10:00; Star and Strollers screening, Tue 1:00

**RACE** (HINDI W.E.S.T., PG)  
Fri, Sun-Thu 12:45, 4:45, 8:30; Sat 4:45, 8:30; Wed 12:45, 4:50

**DRILLBIT TAYLOR** (PG, coarse language, violence)  
Daily 12:15, 3:20, 7:20, 10:10

**SHUTTER** (14A, violence)  
Daily 2:00, 5:20, 8:00, 10:45

**RUN FAT BOY RUN** (14A)  
Daily 1:10, 4:00, 6:50, 9:30

**HORTON HEARS A WHO!** (G)  
Daily 12:00, 2:15, 4:30, 6:40, 9:00

**10,000 BC** (PG, violence)  
Daily 1:15, 3:50, 7:10, 9:50

**THE BANK JOB** (14A, mature themes, nudity, violence)  
Daily 1:50, 5:00, 7:40, 10:30

**VANTAGE POINT** (14A, violence)  
Daily 1:45

**HANNAH MONTANA AND MILEY CYRUS: BEST OF BOTH WORLDS CONCERT TOUR IN DISNEY DIGITAL 3D** (G)  
Digital Daily 12:20, 2:30, 4:50, 7:00, 9:15

**METROPOLITAN OPERA: LA BOHEME** (Classification not available)  
Daily 1:00, 4:00, 7:00, 10:00

**SPIRIT OF THE MARATHON** (G)  
Daily 1:00, 4:00, 7:00, 10:00

## CINEPLEX WEST MALL

1000 10th Avenue, 722-2222

**DEFINITELY, MAYBE** (PG, not recommended for young children)  
Fri-Sun 1:30, 4:45, 7:10, 9:40; Mon-Thu 7:10, 9:40

**THE EYE** (14A, frightening scenes)  
Daily 9:50

**NATIONAL TREASURE: BOOK OF SECRETS** (PG)  
Fri-Sun 12:50, 3:40, 6:30, 9:15; Mon-Thu 6:30, 9:15

**MAD MONEY** (PG, coarse language)  
Fri-Sun 1:20, 6:40; Mon-Thu 6:40

**CLOVERFIELD** (14A, frightening scenes)  
Fri-Sun 4:30, 9:10; Mon-Thu 9:10

**THE PIRATES WHO DON'T DO ANYTHING: A VEGGIE TALES MOVIE** (G)  
Fri-Sun 12:45, 2:40, 4:40, 7:20; Mon-Thu 7:20

**P.S. I LOVE YOU** (PG, coarse language)  
Daily 8:45, 9:30

**ALVIN AND THE CHIPMUNKS** (G)  
Fri-Sun 12:30, 2:45, 4:50, 7:00, 9:00; Mon-Thu 7:00, 9:00

**JUNO** (14A, coarse language, mature themes)  
Daily 1:00, 4:00, 7:00, 10:00

**ENCHANTED** (G)  
Daily 1:00, 4:00, 7:00, 10:00

**THE GOLDEN COMPASS** (PG, violence, not recommended for young children)  
Daily 1:00, 4:00, 7:00, 10:00

## CITY CENTRE 9

1000 10th Avenue, 722-2222

**LEATHERHEADS** (PG)  
No Passes Fri-Sun 12:50, 3:40, 7:10, 10:15; Mon-Thu 7:10, 10:15

**STOP-LOSS** (14A, violence, coarse language)  
Dolby Stereo Digital Fri 7:20, 9:55; Sat-Sun, Tue-Thu 12:35, 3:25, 7:20, 9:55, Mon 12:35, 3:25, 9:55

**21** (PG, mature themes, violence)  
Dolby Stereo Digital Daily 12:50, 3:55, 7:00, 9:50

**SHUTTER** (14A, violence)  
DTS Digital Daily 9:25

**DRILLBIT TAYLOR** (PG, coarse language, violence)  
DTS Digital Daily 1:30, 3:45

**RUN FAT BOY RUN** (14A)  
Dolby Stereo Digital Daily 1:10, 3:50, 6:45, 9:30

**THE RUINS** (18A, gory scenes)  
DTS Digital Daily 1:15, 3:30, 7:15, 9:45

**HORTON HEARS A WHO!** (G)  
DTS Digital Daily 12:30, 2:35, 4:40, 6:40, 9:10

**10,000 BC** (PG, violence)  
DTS Digital Daily 1:20, 4:10, 6:35

**ALVIN AND THE CHIPMUNKS** (G)  
Toonie bargain matinee: Fri 12:35, 2:45, 4:55

**THE PIRATES WHO DON'T DO ANYTHING: A VEGGIE TALES MOVIE** (G)  
Toonie bargain matinee: Fri 12:40, 2:40, 4:50

**IN BRUGES** (18A, violence, coarse language)  
DTS Digital Fri 7:30, 10:05; Sat-Sun, Tue-Thu 12:40, 4:15, 7:30, 10:05; Mon 12:40, 4:15, 10:05

**THE BANK JOB** (14A, mature themes, nudity, violence)  
DTS Digital Fri-Tue, Thu 7:10, 10:00; Wed 7:10

**THE GOLDEN COMPASS** (PG, violence, not recommended for young children, Kid's Help Phone)  
Sat 10:00 am

**THE WATER HORSE: LEGEND OF THE DEEP** (PG; Kid's Help Phone)  
Sat 10:00 am

**P.S. I LOVE YOU** (PG, coarse language, Kid's Help Phone)  
Sat 10:00 am

**CLAREVIEW 10**  
1000 10th Avenue, 722-2222

**NIM'S ISLAND** (G)  
Fri-Sun 1:20, 4:20, 6:45, 9:15; Mon-Thu 4:20, 6:45, 9:15

**THE RUINS** (18A, gory scenes)  
Fri-Sun 1:50, 4:50, 7:20, 9:40; Mon-Thu 4:50, 7:20, 9:40

**LEATHERHEADS** (PG)  
Fri-Sun 12:50, 4:10, 6:50, 9:30; Mon-Thu 4:10, 6:50, 9:30

**RUN FAT BOY RUN** (14A)  
Fri 8:30, 9:00; Sat-Sun 1:00, 4:05, 6:30, 9:00; Mon-Thu 4:05, 6:30, 9:00

**SUPERHERO MOVIE** (14A)  
Fri 12:40, 2:50, 5:00, 7:30, 9:50; Sat-Sun 12:40, 2:50, 5:00, 7:25, 9:50; Mon-Thu 5:00, 7:25, 9:50

**21** (PG, mature themes, violence)  
Fri-Sun 1:10, 4:00, 6:40, 9:20; Mon-Thu 4:00, 6:40, 9:20

**THE PIRATES WHO DON'T DO ANYTHING: A VEGGIE TALES MOVIE** (G)  
Toonie Bargain Matinee Fri 1:40, 4:40

**ALVIN AND THE CHIPMUNKS** (G)  
Toonie Bargain Matinee Fri 1:00, 4:05

**10,000 BC** (PG, violence)  
Fri 7:10, 9:35; Sat-Sun 1:40, 4:40, 7:10, 9:35; Mon-Thu 4:40, 7:10, 9:35

**HORTON HEARS A WHO!** (G)  
Fri-Sun 1:30, 4:15, 7:00, 9:10; Mon-Thu 4:15, 7:00, 9:10

**HANNAH MONTANA AND MILEY CYRUS: BEST OF BOTH WORLDS CONCERT TOUR IN DISNEY DIGITAL 3D** (G)  
Fri-Sun 2:10, 4:30, 7:15, 9:25; Mon-Thu 7:15

**SHUTTER** (14A, violence)  
Fri-Sun 2:00, 4:35, 7:30, 9:55; Mon-Thu 4:35, 7:30, 9:55

**THE GOLDEN COMPASS** (PG, violence, not recommended for young children, Kid's Help Phone)  
Sat 10:00

**THE WATER HORSE: LEGEND OF THE DEEP** (PG; Kid's Help Phone)  
Sat 10:00

**P.S. I LOVE YOU** (PG, coarse language, Kid's Help Phone)  
Sat 10:00

## GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 416-0160

**LEATHERHEADS** (PG)  
No Passes Fri-Sun 12:50, 3:40, 7:10, 10:15; Mon-Thu 7:10, 10:15

**NIM'S ISLAND** (G)  
No Passes Fri-Sun 12:40, 3:50, 6:50, 9:20; Mon-Thu 6:50, 9:20

**THE RUINS** (18A, gory scenes)  
Fri-Sun 1:10, 4:15, 7:15, 9:40; Mon-Thu 7:15, 9:40

**SUPERHERO MOVIE** (14A)  
Fri-Sun 12:30, 2:50, 5:00, 7:40, 10:20; Mon-Thu 7:40, 10:20

**RUN FAT BOY RUN** (14A)  
Fri-Sun 1:20, 4:30, 7:25, 10:05; Mon-Thu 7:25, 10:05

**21** (PG, mature themes, violence)  
Fri-Sun 12:30, 3:30, 7:00, 10:00; Mon-Thu 7:00, 10:00

**DRILLBIT TAYLOR** (PG, coarse language, violence)  
Fri-Sun 1:30, 4:10, 6:40, 9:30; Mon-Tue, Thu 6:40, 9:30; Wed 10:20

**SHUTTER** (14A, violence)  
Daily 7:30, 9:50

**HORTON HEARS A WHO!** (G)  
Fri-Sun 12:00, 1:00, 2:30, 4:00, 4:50, 6:30, 9:10; Mon-Thu 6:30, 9:10

**10,000 BC** (PG, violence)  
Fri-Sun 12:00, 4:20, 7:20, 10:10; Mon-Thu 7:20, 10:10

**SPIRIT OF THE MARATHON** (G)  
Daily 1:00, 4:00, 7:00, 10:00

## GARNEAU

1000 10th Avenue, 722-2222

**UP THE YANGTZE** (14A)  
Daily 7:00, 9:00, Sat, Sun 2:00

## GRANDIN THEATRE

Grandin Mall, 200 Grandin Centre, 416-416-4161

**21** (PG, mature themes, violence)  
Daily 1:50, 4:30, 7:00, 9:15

**NIM'S ISLAND** (G)  
No passes Daily 1:25, 3:20, 5:20, 7:15, 9:15

**NEVER BACK DOWN** (14A, violence)  
Daily 3:15, 5:15, 7:20, 9:20

**SUPERHERO MOVIE** (14A)  
Daily 1:35, 3:35, 5:35, 7:30, 9:20

**HORTON HEARS A WHO!** (G)  
Daily 1:00, 3:00, 5:00, 6:55, 8:45

**DRILLBIT TAYLOR** (PG, coarse language, violence)  
Daily 1:15

**DUGGAN CINEMA-CAMROSE**  
660149 Ave, Camrose, 790-008-2144

**Date of issue only: Thu, April 3**  
**SUPERHERO MOVIE** (14A)  
Thu 7:00, 9:00 Thu, April 3

**21** (PG, mature themes, violence)  
Thu 7:00, 9:20 Thu, April 3

**DRILLBIT TAYLOR** (PG, coarse language, violence)  
Thu 7:10, 9:10 Thu, April 3

**10,000 BC** (PG, violence)  
Thu 7:05, 9:15 Thu, April 3

**HORTON HEARS A WHO!** (G)  
Thu 7:15, 9:05 Thu, April 3

## LEDUC CINEMAS

790-352-9922

**HORTON HEARS A WHO!** (G)  
Daily 7:05, 9:15, Fri Sat Sun 1:05, 3:15

**21** (PG, mature themes, violence)  
Daily 6:55, 9:25, 12:55, 3:25

**THE RUINS** (18A, gory scenes)  
Daily 7:10, 9:30, Fri Sat Sun 1:10, 3:30

**NIM'S ISLAND** (G)  
Daily 7:00, 9:20, Fri Sat Sun 1:00, 3:20



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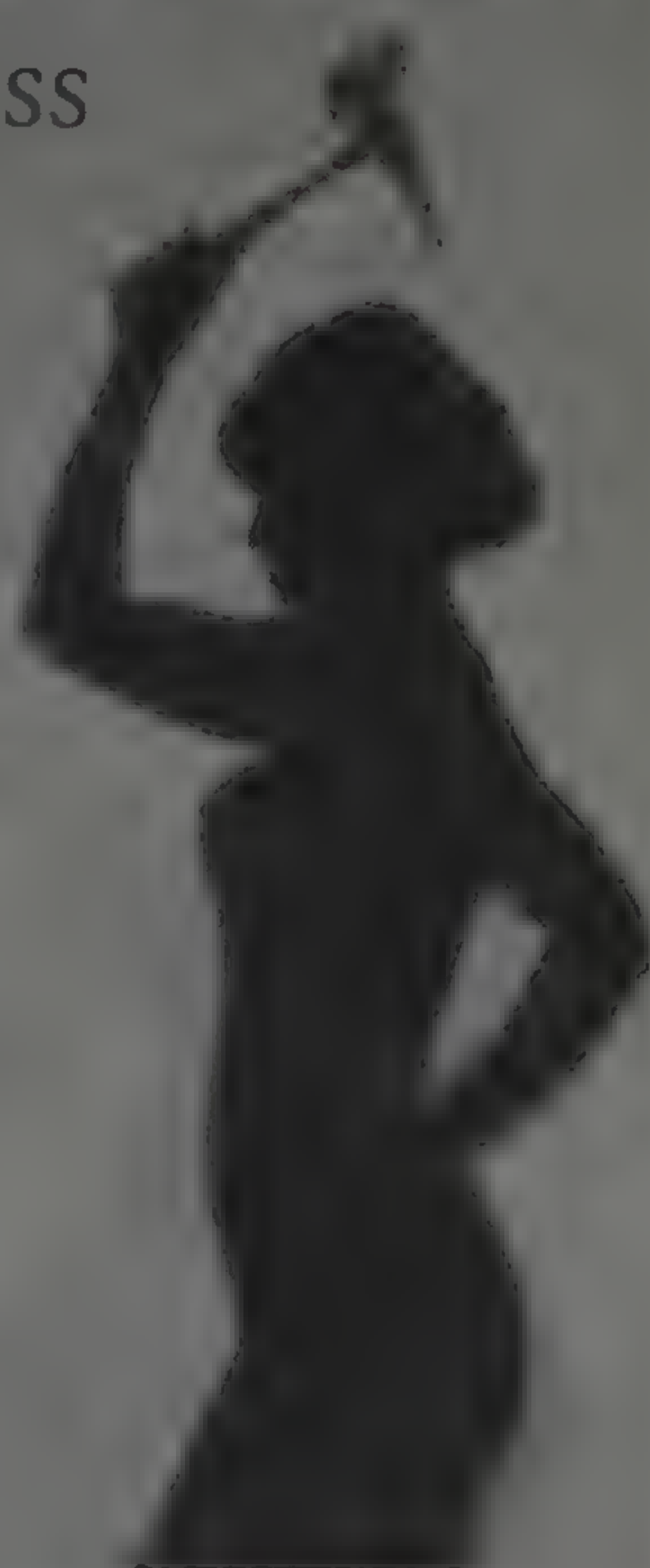
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GROOVE ARMADA / 55

## Not quite the Most Serene Republic

CAROLYN NIKODYM / carolyn@vnewweekly.com

It's surprising how coherent the conversation with **Most Serene Republic's** singer Adrian Jewett is. Driving from one Southern Ontario burb to another with his father, ordering a coffee at Starbucks and a possible Paul Gross sighting are only minor distractions to the most turbulent republic of his mind.

It's not the band, of course. The indie seven-piece dropped its plump and lush sophomore disc, *Population*, last fall, taking it to the CMJ Music Marathon in New York in October and SXSW in Austin a couple of weeks ago.

"Keep in mind, though, that I see our band as a group of complainers," Jewett offers. "We have to be because we're just mentally and physically that way."

So what, exactly, has gotten his goat? The state of the music industry, bloggers and the human condition, of course—nothing much. It might go without saying that, as a lyric writer, Jewett observes, observes and observes some more.

Questions about SXSW elicits a response about how many bad bands there are out there, and there is no love in the love-hate feelings he has about music bloggers.

"I hate them all," he says. "People with an opinion shouldn't publish their opinion unless it's from a reliable source. Everyone nowadays thinks they're a reliable source of opinion, and then other people sort of latch on—the whole cult of the amateur on the internet. Everyone thinks they're a specialist and it's like sitting in a room with a bunch of Valley girls."

**IF YOU'RE A FAN** of the band, nothing said so far should be all that surprising. The lyrics of *Population* are full of mullings over the sorry state of human relationships in a world full of disambiguating technology. (Sure you can, like, keep in touch with your bff all day and night, but what of the other people



**PREVIEW** | FRI, APR 4 (8 PM)  
**MOST SERENE REPUBLIC**  
WITH GUEST SUNDAYS  
STARLIFE ROOM, \$15

in the room, Jewett asks.)

The band's dense music, however, seems to transcend the malcontent. With the requisite rhythm section, three guitars, some violin, piano and trombone, it's nearly impossible to get caught up in the melancholy longing for a slower world of the past in the lyrics.

Throughout both the songs and the interview, Jewett uses history and philosophy to detail the differences in how people experience life these days, to point out how social interaction has changed with the advent of texting and other contemporary tools of communication.

"You get the feeling that a lot of peo-

ple are homogenized. They all kind of do the same things. They may look different, but they all go to the cellphone when nervous, and they all text when nervous. Or refuse to face anything," he says. "Imagine if everyone back then, if when they were talking or socializing, say 80 years ago, they just got up and left all of a sudden in a middle of debate. They just got up and left the room, like they stopped existing. And that's what's happening now. A lot of people are opening up their phone to deal with the stress."

"It changes the whole social circle in the room," he continues, "And it's very weird activity, because it's kind of out-of-the-body socializing and it's like they're not even there, and you'll go, 'Where are you? Are you here or are you in that digital world that's not that exciting?' Very boring."

That's right. ZZZ. ▾

**FROM**  
**EDMONTON**  
**MARK DAVIS**

BLUE CHAIR CAFÉ, \$12 (ADVANCE), \$15 (DOOR)

EDEN MUNRO / eden@vnewweekly.com

Last year Mar Davis released two albums simultaneously. The separate records were neither one continuous work nor two completely disparate collections. Rather, one—*Don't You Think We Should Be Closer?*—was the product of a production process that stretched over two years and allowed Davis plenty of time for reflection on what he was putting down in the studio. The other record—*Mistakes I Meant to Make*—came quickly, the result of

Davis's desire to push himself and always keep his music evolving as he himself discovers new ways of playing

"In retrospect maybe the particular way you did a song on a record might not have done it full justice or maybe after tooling around in your living room on your guitar you find another way to play it that just seems better," Davis explains. "Plus I like to keep it fresh, too. If you've seen Bob Dylan live, it's something he does all the time—he'll launch into a tune that's immediately recognizable as one tune, but then he'll start singing the lyrics to another tune—'What the hell is going on here?' He's constantly changing things up to keep it

fresh for him, I guess, because he's got to play it night in and night out."

Davis says that he feels the same way about his own songs, admitting that he has as many as three or four different versions of some of his songs.

For his upcoming gig at the Blue Chair Café, Davis will be joined by guitarist Robin Hunter. The songwriter says that the approach to the songs often depends upon who he is playing with at the time.

"Maybe they have a particular way that they'd like to play a song and that's fine," he says. "I'm open to that input. Especially working in the context of a duo, because there aren't so many competing theories and objectives. It's just fun to rework the stuff." ▾

**KILLSWITCH**  
**ENGAGE**



**Thru Down**  
**THE END**

**MAY 26**

**EDMONTON EVENT CENTRE**



DOUG ORGAN TRIO  
 FRIDAY 4 (9 PM)  
 \$10 (MEMBERS), \$14 (NON MEMBERS)  
 SAT. APR 5 (4 PM)  
 RED RAM  
 \$15 (ADVANCE), \$20 (DOOR)

EDEN MUNRO / edon@vuvweekly.com

There's a tendency to hear a particular musician's work and assume that his musical interests are somewhat singular. After all, most people only know the players from their music. But the truth is they're more complex, with many artists dipping into guilty pleasures that they don't like to admit in public.

And then there's Doug Organ, who not only listens to a wide range of material but also plays music (on the key, that is, appropriately enough) in a number of guises—the Whitsundays, Toque and the White Harts among them—and acts as a DJ for many more.

It's not just [his diverse interests] and not just [his all trades mastery of none]," Organ

says from Edmontone Studio, his base for production work, during a break in the day's work. "When I first discovered the shuffle function on my iPod a few years ago that was the end of listening to one thing at a time for me. When I listen to music it could be Thelonious Monk one tune and Girl Talk the next, so I like making music like that, too."

This week, Organ will be playing two shows. The first is with the Doug Organ Trio, where Organ will be indulging in the love for jazz that he has carried since before attending the Grant MacEwan music program several years ago.

"That was pretty much what got me playing music, was jazz," he remembers. "That's the bulk of the records that were around the house when I was growing up. I just got that by osmosis, and MacEwan was the next logical step to properly learn jazz for me."

The second show is with Red Ram, a band that began as songwriter Mark Feduk's solo project before evolving into a complete group.

"There really wasn't a band or a dynamic on that first one," Organ says. "When I was naming files to begin with I kept referring to it as Mark's solo project and kept using his name ... I think the dynamic is going to be different on this record because I'll be less of a dictator, and so will Mark be. Now there's actually Bill [George], the drummer, to think about and that sort of thing, but I hope it will still be a total mishmash of sources. I hope that the beat on one song can still be from a Game Boy instead of from a live drum set. Whatever is necessary."

Organ's trio gig means he won't be making Red Ram's Friday night show, but he will be there for the band's Saturday performance. While he doesn't like to miss shows, he says that sometimes it's just impossible to be there for everything.

"April the fourth was kind of hilarious because I can't do the Red Ram show, I can't do the Whitsundays show, I can't do this other group," he laments. "So if only I had a cloning machine and three other versions of me I could do them all." ▽

www.newcitycompound.com

Thursday, April 3rd

Solipsism.



Fistful Of Nice

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THURSDAY  
 APRIL 10TH

INTENSIVES  
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 THE PEIRYS

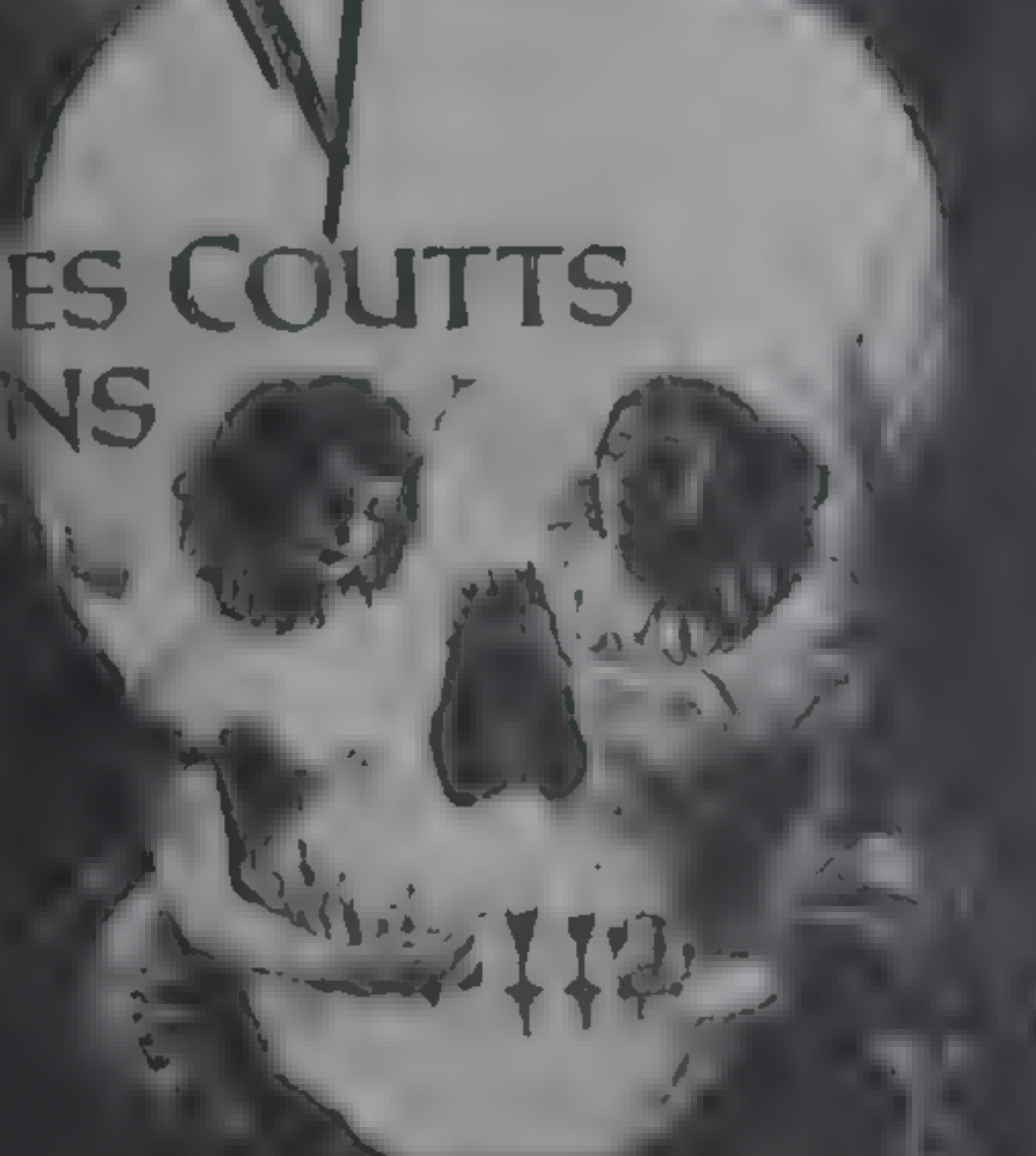


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40 THEIVES  
THE RAPTOR

SATURDAY APRIL 5  
**STAYLEFISH**  
THE SCHEMATICS

FRIDAY APRIL 4  
**CARPENTER**  
40 THEIVES  
THE RAPTOR

LISTINGS FOR YOU

# MUSIC WEEKLY

**THU LIVE MUSIC**

**ADAM'S PUB** (Lower level)  
7:30pm, \$22 at TicketMaster, Arden box office

**HEATH'S TRAP AND GILL** (Lower)  
BACKDRAUGHT PUB Open stage, 8pm

**BLUE CHAIR CAFE** (Slidin' Dyde)  
Roxette, Neil Young, \$10 (door)

**CHRISTOPHER'S PARTY PUB** Open stage hosted by Alberta Orde, 6-10pm

**COOK COUNTY** Hey Romeo (Cork Lund after concert party)

**DUSTY'S PUB** Thursdays open stage, hosted by the Mary Thomas Band, 8pm

**FOUR ROOMS** Audrey Ochoa, 8pm

**THE IVORY CLIN** Live Dueling Pianos, no cover, 8pm

**JAMMERS PUB** Thursday open jam 7-11pm

**J AND R BAR AND GRILL** Open stage with the Foster Boys (pop/rock/blues), 8:30pm-12:30am

**NEW CITY** Soligson, Festival of Nice guests, no minors, 8:30pm (door), \$5

**NORTH CLEVELAND** Wild Nine Old Time Fiddlers

**DEVYNE'S** Dave Simpson

**RETAIL PLACE** Cork Lund, Todd Snider, 7:30pm, \$25-\$45 at TicketMaster

**STARLITE ROOM** Tele, The Imports The Wines, 8pm

**VANGUARD COLLEGE** Jacob and Lily (folk/roots), 7pm, admission by donation

**WILD WEST D.O.**

**CLASSICAL**

**CONCORDIA SCHOOL OF MUSIC** Spring Concert, Concordia Singers and SOUL, 7:30pm, \$10 (adult)/\$5 (senior, student/child/\$25 family) at Concordia student accounts office, door

**CONVOCATION HALL** visiting artist James Winn (piano), 8pm, \$20 (adult)/\$15 (senior/child) (incident) at TK on the Square, 420-1757, door

**EDMONTON EVENT CENTRE** (ALL AGES)  
I really wanted to make a joke about Hamlet here, but Dimmu Borgir is from Norway, and of Hamlet was the crown prince of Denmark. They do have something in common though—both are TOTALLY FUCKING METALLII

**FRI LIVE MUSIC**

**AXIS CAFE** Friday Live Music Nights in the Metro Room, Leckie Olsson, 8pm

**THE CARROT** Live Music Fridays, Karen Poole and Mo Lefevre, 7:30-9:30pm, \$5

**CONCORDIA SCHOOL OF MUSIC** Spring Concert, Concordia Singers and SOUL, 7:30pm, \$10 (adult)/\$5 (senior, student/child/\$25 family) at Concordia student accounts office, door

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**CONCORDIA SCHOOL OF MUSIC** Spring Concert, Concordia Singers and SOUL, 7:30pm, \$10 (adult)/\$5 (senior, student/child/\$25 family) at Concordia student accounts office, door

**CONVOCATION HALL** visiting artist James Winn (piano), 8pm, \$20 (adult)/\$15 (senior/child) (incident) at TK on the Square, 420-1757, door

**EDMONTON EVENT CENTRE** (ALL AGES)  
I really wanted to make a joke about Hamlet here, but Dimmu Borgir is from Norway, and of Hamlet was the crown prince of Denmark. They do have something in common though—both are TOTALLY FUCKING METALLII

**SAT LIVE MUSIC**

**AXIS CAFE** Live Music Nights in the Metro Room, Leckie Olsson, 8pm

**THE CARROT** Live Music Fridays, Karen Poole and Mo Lefevre, 7:30-9:30pm, \$5

**CONCORDIA SCHOOL OF MUSIC** Spring Concert, Concordia Singers and SOUL, 7:30pm, \$10 (adult)/\$5 (senior, student/child/\$25 family) at Concordia student accounts office, door

**CONVOCATION HALL** visiting artist James Winn (piano), 8pm, \$20 (adult)/\$15 (senior/child) (incident) at TK on the Square, 420-1757, door

**EDMONTON EVENT CENTRE** (ALL AGES)  
I really wanted to make a joke about Hamlet here, but Dimmu Borgir is from Norway, and of Hamlet was the crown prince of Denmark. They do have something in common though—both are TOTALLY FUCKING METALLII

**CLASSICAL**

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# THE SARDONIC SONGWRITERS SYMPOSIUM

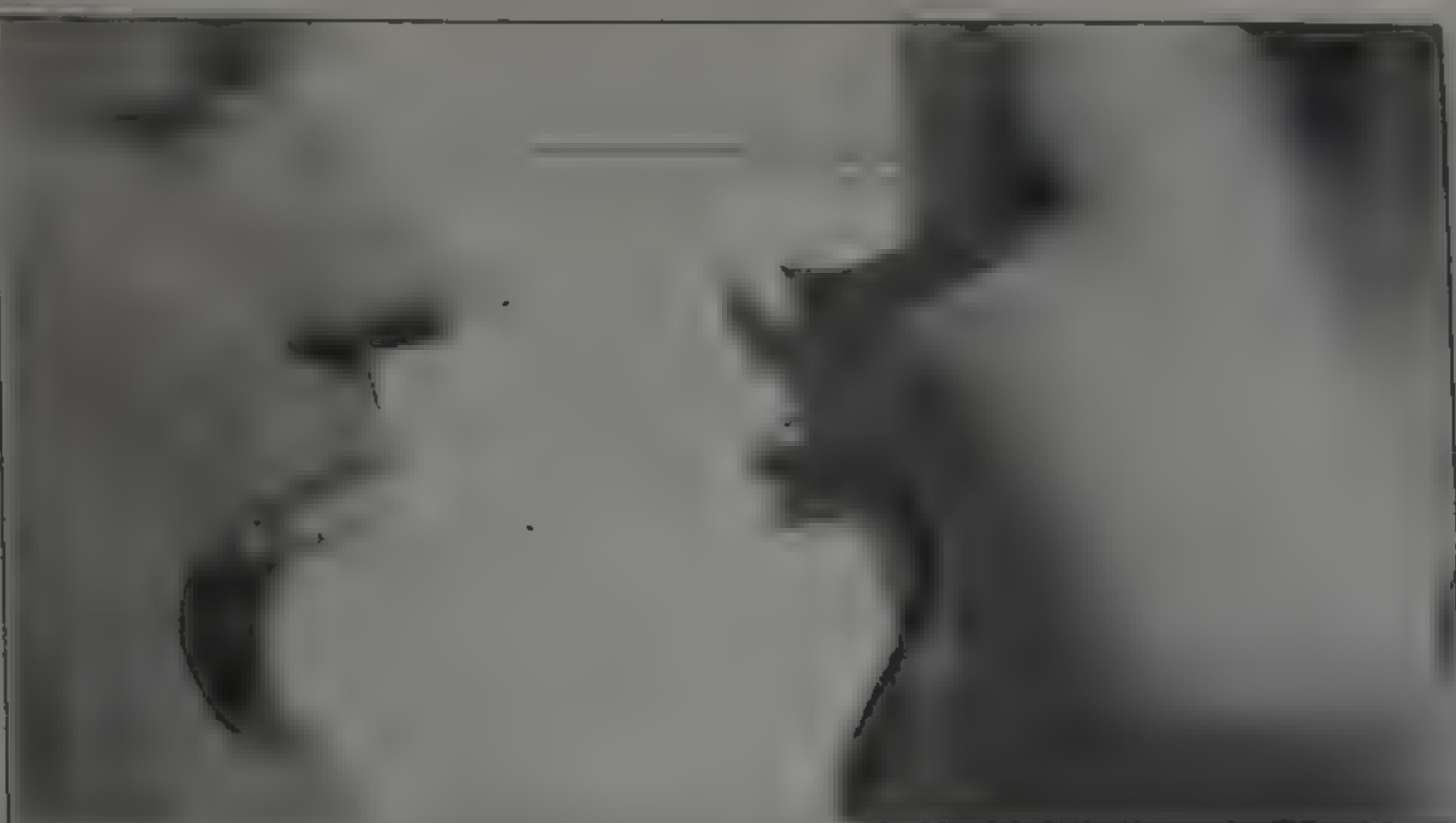
EDEN MUNRO / edon@vancouverweekly.com

The Sardonian Songwriters Symposium—that's the name that Thu, Apr 10 has been handed, at least within the confines of the Rose Bowl, where Calgary's Kris Demeanor, Swift Current, SK's Dave Lang and Vancouver's Tom Holliston will be converging for a night of, well, sardonian songwriting, I guess.

"I don't even really know what sardonian means," Demeanor laughs hard over the phone. "I mean, it's sort of a mixture between sarcastic and cynical and kind of glib and stuff like that. I think there's an element of that in all of our work ... I think we sometimes create the appearance when we're performing in our songs that our tongue's in our cheek and everything's a big joke, but it definitely belies the truth that we're actually kind of desperately serious about some things and that's the only way we know how to handle talking about them."

It's true that it can sometimes be difficult to sit through a song that is no doubt coming from the heart of the songwriter, but which simply falls flat when performed in front of an audience. Demeanor says that performing is something that takes a little work if you're going to be in the music game for the long haul.

"Any person who works within the singer-songwriter genre, if they're in it



for a year or two and they have any intention of continuing on, they're realizing pretty quickly that they have to put some kind of spin on their presentation to let people in or to make it an entertaining show or to make it different from other things," he explains. "There are the odd performers who can really do the heart-on-their-sleeve thing and really lay themselves out naked and write very personal, introspective stuff and do it really well, but they're a tiny, tiny fraction of the singer-songwriter camp."

"But the majority of songwriters, when they try to do that and go into that territory, it does just come across as painful and boring," he adds with a chuckle. "So in the development of the craft, people like me and Dave are thinking, 'Well, how can we take this personal feeling and make it a completely different thing, inject it into a different story or a different character and ramp it up and make it a send up—just more

interesting and more entertaining for an audience."

Demeanor points out that it's important to strike a balance during any performance; two hours of glib and funny can be just as painful and boring as any other type of monotone set. The best songwriters have a good grasp on the audience reaction, building a performance up and throwing in a few surprises that are all the more effective because the listeners aren't expecting them.

"I remember Richard Thompson was playing the Calgary folk festival a few years ago," Demeanor remembers. "He did some of his more serious songs and then he played 'My Daddy was a Mummy,' this song about an Egyptian mummy, which is just a silly song and of course everybody was on their feet at the end of it, and he goes, 'Man, somebody told me before I came here that I had to keep it simple for Calgarians, but I didn't think this simple.'"

**FINCH BLVD. (WHYTE AVE.)**  
trucks, rock, retro with DJ Damian

**GINGER SKY** Soulout Saturdays, DJ Power

**HALO** For Those Who Know, house every Sat with DJ Junior Brown, Luke Morrison, Nestor Delano, An Rhodes

**LEVEL 2 LOUNGE** Strle Saturday, DJ

**NEW CITY LK MID LOUNGE**

**NEW CITY SUBURBS** Saturday

**PLANKS (INDUS - JASPER AVENUE)**

**RED (INDUS)**

hop, and electro with DJ Hot Philly and guests

**RENDEZVOUS** Survival metal night

**SPORTSWORLD ROLLERSKATING DISCO** Sportsworld Inline and Roller Skating Disco Top 40 request with a mix of retro and disco, 1-5pm and 7pm-12 midnight

**STOLLY'S ON WHYTE** Top 40, R&B, house with People's DJ

**TEMPLE** Oh Snap! Every Saturday with Degree and Allout DJs with Special Requests

**VELVET UNDERGROUND** Techno

**WINTERBAR**

**Y AFTERHOURS** Release Saturdays

## SUN LIVE MUSIC

**BLUE CHAIR CAFE** Sunday 8-11pm

**CROWN AND ANCHOR PUB**

**DUSTER'S PUB** Sunday open stage

**EDDIE SHORTS**

**FREEMASONS HALL** Terry Morrison

Graham Guest, Bob Tildesley, Dwayne Hrynkiw, John Gorham, Chris Smith and Paul Pastz, 7pm (door), 8pm (show), \$12 at Mythe's Music Blackbird door

**HULBERT'S PUB** Songwriter's Stage

**JAMMERS PUB** jam, 4-6pm

**JET NIGHTCLUB** Supanova Battle of the Bands, 1-4pm

**JOHN L HAAR THEATRE** Mackwan

**WILLY AND DAVE** 2-3pm

**O'BRYNE'S** Sunday night open stage

**ON THE ROCKS** Souljah Eye Sunday

with DJ Mike

**OSCARS PUB** Open stage Sundays

**OVERDRIVE** Anything Goes, acoustic

**RITCHIE UNITED CHURCH** Jazz and

**CLASSICAL**

**CONVOCAION HALL** University of

**EDMONTON KINGS** Mala Music Society

**EDMONTON KINGS** Mala Music Society

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## WHERE THEY ARE VENUE GUIDE

### EDMONTON

**FESTIVAL PLACE** 100 Festival Way, Sherwood Park, 449-3374 • **FODDER'S ROOST** 8906-99 St. • **FILTHY MCNASTY'S** 10511-82 Ave, 916-433-9975 • **GAS PUMP** 10166-114 St, 488-4841 • **HALO** 10538 Jasper Ave, 437-1117 • **HULBERT'S** 7501 115 St, 436-1161 • **THE IVORY** 108 St, 436-4403 • **JEFFREY'S CAFE** 9640 142 St, 436-4403 • **LEVEL 2 LOUNGE** • **NIKKI DIAMOND'S** • **NEWCASTLE PUB** 6108-90 Ave, 490-1999 • **OVERDRIVE NEIGHBORHOOD PUB** 6104-104 St, 439-9130 • **PAWN SHOP** 10551-82 Ave, 437-1117 • **PLEASANTVIEW COMMUNITY** • **PLANET INDIGO** 10425 University Ave, 437-1117 • **QUEEN ALEXANDRA COMMUNITY HALL** 10425 University Ave, 437-1117 • **RIVERSIDE BAR AND GRILL** 326 St, 437-1117 • **ROSEBOWL/ROUGE** 10538 Jasper Ave, 437-1117 • **SAPPHIRE RESTAURANT AND LOUNGE** 10538 Jasper Ave, 437-1117 • **STARLITE ROOM** 10030-102 St, 428-1099 • **STEEPS OLD GLENORA** 12411 Story Plain Rd, 437-1117 • **STOLLY'S** 2nd floor, 10368 Whyte Ave, 437-1117 • **STRATHERN PUB** • **UNIT CHURCH OF EDMONTON** 13210-106 Ave, 477-5351 • **URBAN FRAT** 10220-103 St, 437-1117 • **WILLY AND DAVE** 2-3pm • **Y AFTERHOURS** Release Saturdays

# Urban lounge

www.urbanlounge.net

## STU BENDALL

## SHAKER MAKER

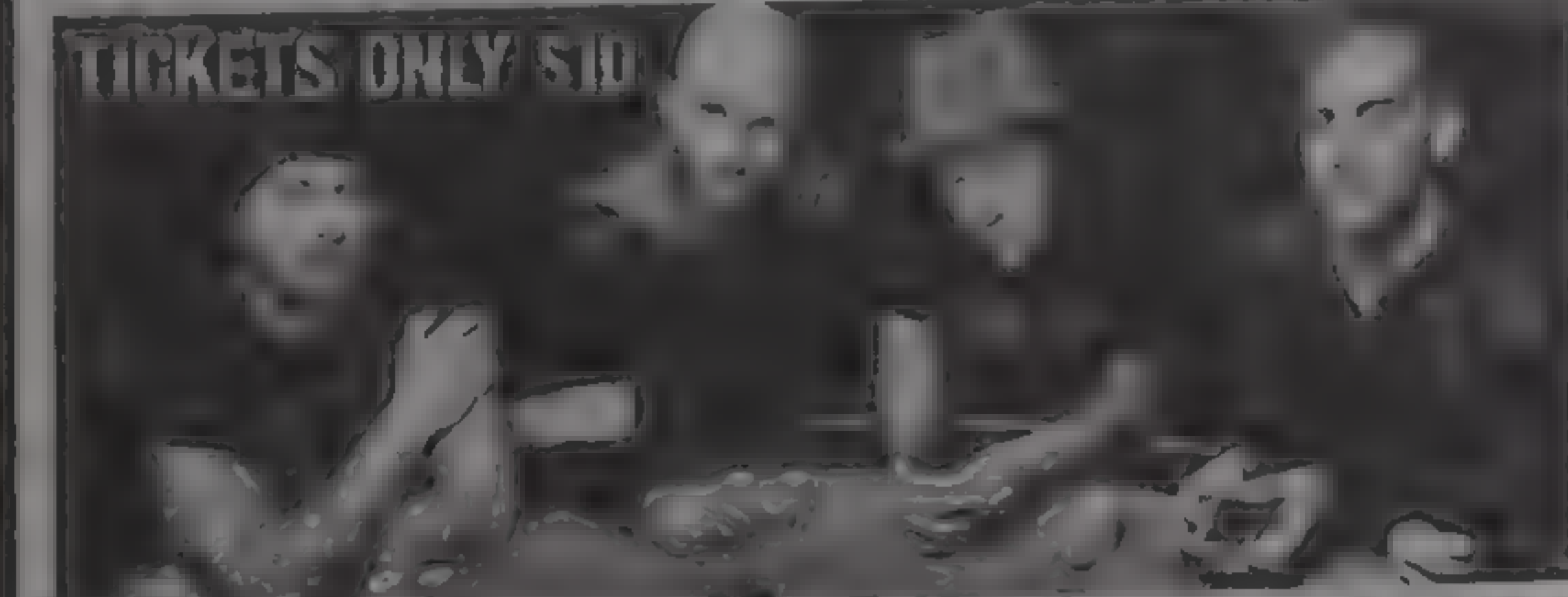
## GRANNY DYNAMITE

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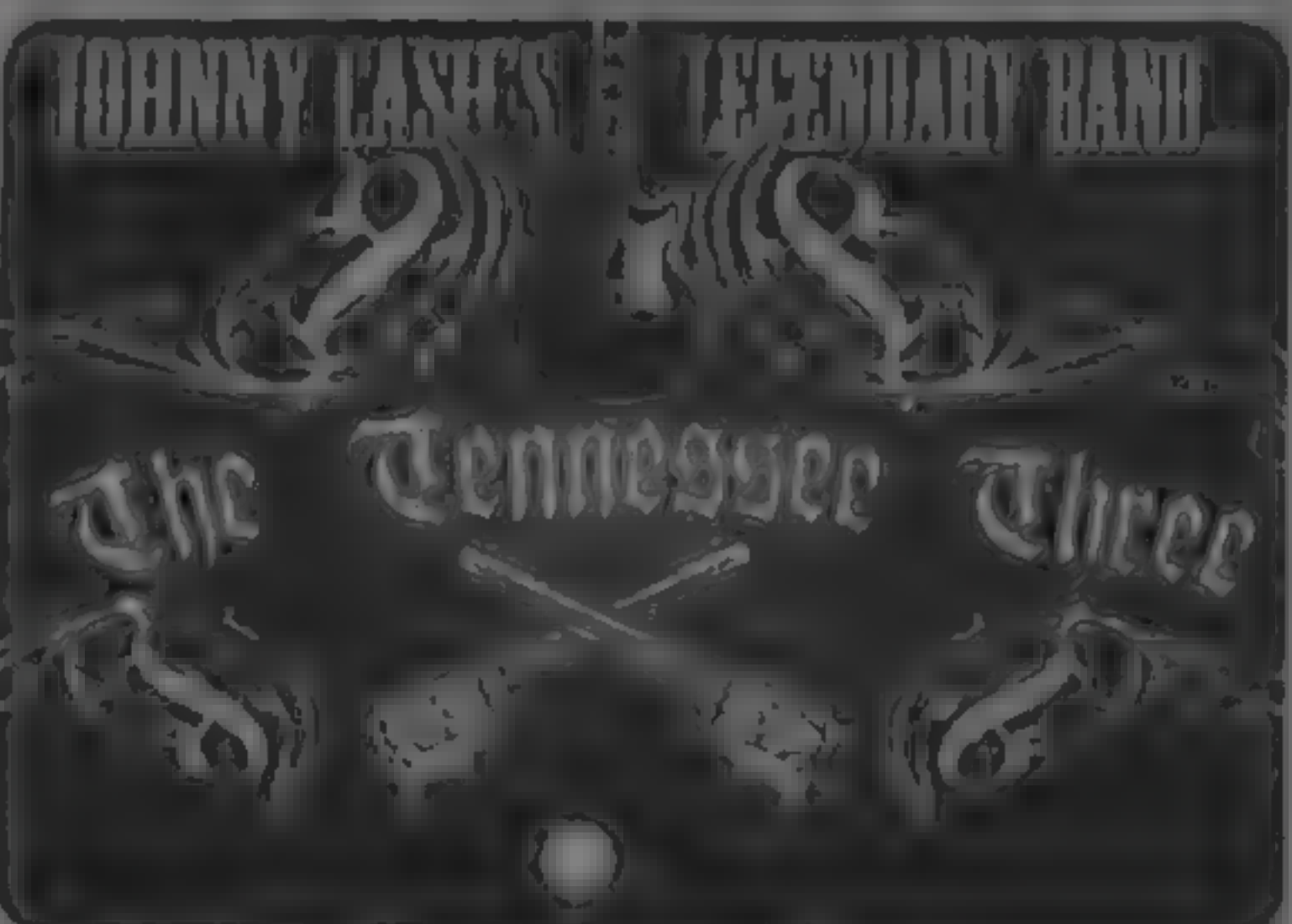
# CENTURY CASINO

## CHECK OUT THESE UPCOMING SHOWS!

**APR 5**  
TIX \$39<sup>95</sup> ADV.  
AVAILABLE AT TICKETMASTER  
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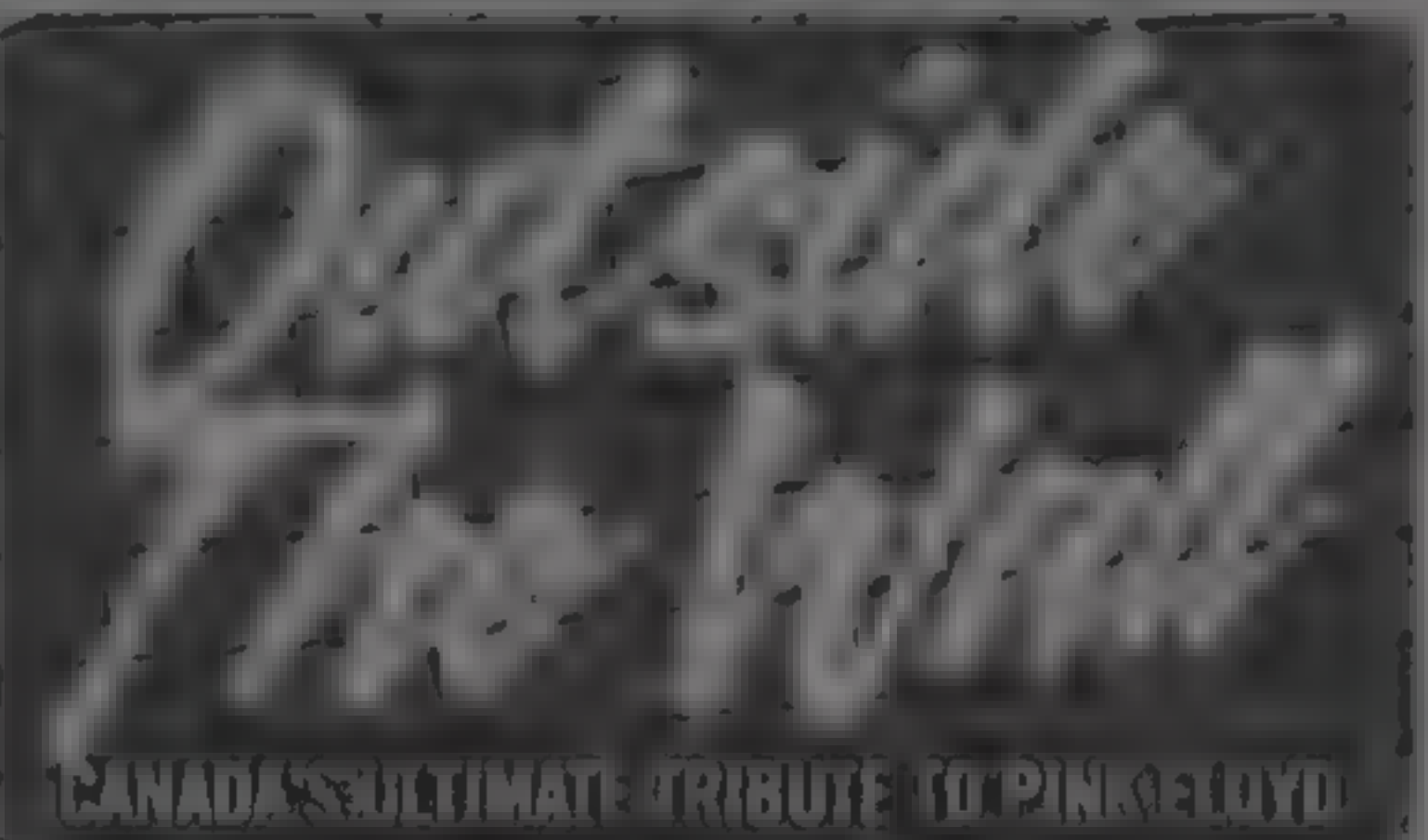
**APR 12**  
TIX \$24<sup>95</sup> ADV.  
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**APR 19**  
TIX \$13<sup>95</sup> ADV.  
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431-8008 & CENTURY CASINO



**MAY 2/3**  
TIX \$29<sup>95</sup> ADV.  
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AVAILABLE AT CENTURY CASINO



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TIX \$29<sup>95</sup> ADV.  
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TICKETS AVAILABLE AT CENTURY CASINO  
ALL SHOWS DOORS AT 9PM  
13103 FORT RD 643.4000

## A thin line between computer love and hate

### MUSIC BACKLASH BLUES

A long time ago, sounding like a robot had a practical application. The vocoder was originally a speech analysis system, used in the 1930s as a method for speech to be turned into data for secure radio transmission. From Roger and Zapp to Kraftwerk, some might say the vocoder in music presents a conceptual idea, an outside perspective on the human experience through vocal theatre, but mostly, it's just used because it sounds cool when paired with other synthesizers.

And it's highly in fashion of late. Most modern electro-house is marked by camouflaged computerized voices and vocoder emulators (computer programs meant to do the same thing a physical vocoder does). Daft Punk's proliferation in music culture has meant a reoccurrence of robot talk in different genres. Chromeo is a popular band with a revisionist take on '80s funk that uses synthesized vocals in its music. Local band Shout Out Out

Out Out is marked by its expansive use of the synthesizer as well. But the most exciting variation on this concept is happening in R&B.

Auto-Tune is a pitch-correcting program created in the late '90s that was originally used to make errors disappear in the vocals and instrumentation of pop recordings. Artists eventually began to use this effect in a creative manner: to give vocals an elastic, purposefully electronic sound similar to that of a vocoder. Initial examples of this effect's inherent limitations as a creative tool are found in Cher's "Believe" and Madonna's "Ray Of Light".

MOST RECENTLY, R&B singers T-Pain and Akon have ruled the charts with numerous singles utilizing this effect as a conceptual crutch more than a creative element. The popularity of this effect has led to some positive results though. There are two new singles that use the new technology with the same excitable sense of discovery that the originators put in.

Lil' Wayne's "Lollipop" is the most unconventional approach to the Auto-Tune single. The beat is a minimalist drum machine bounce with radar beeps, the perfect musical bed for Wayne's out-

rageously exaggerated computerized slurs and come-ons. The song is bizarre, featuring a cock-as-candy metaphor, a reference to a girl who "even wears her hair down her back like [his]" and a shout out to Hillary Rodham. The video (youtube.com/watch?v=740d8sTpM7U) is entertaining if purely for Wayne's insistence on sporting a single leather glove and a wallet chain with his suit and playing guitar on top of a moving limo in a purely electronic song. (Guitar was actually added to chorus after the video started airing for continuity purposes.)

Snoop Dogg's "Sensual Seduction" creates a full circle effect for the artist. Initially breaking into the pop mainstream with a single sampling "Atomic Dog" by funk pioneer George Clinton, Snoop's combination of talkbox and Auto-Tune on this electro rap ballad is seemingly the natural development for the aging superstar. The video (youtube.com/watch?v=pKz-RXSeIYA) is a complete send-up of the '80s funk culture pioneered by Morris Day, Rick James and Prince, and it works well as a knowing wink at the self-referential effect this song has as a statement on his career. This works as the best example of new meeting old as well as a great practical use of the form. v

ST. ANDREW'S UNITED CHURCH  
Time of Shakespeare: The Edmonton  
Theater Company, 7pm  
Tickets: \$10-\$15, 431-8008

### DJS

BACKLASH BLUES  
Industry Night: with Atomic Improv  
7pm-12am

BUDDY'S NIGHT CLUB  
greatest in House, Progressive and  
Trip-Hop, Rudy Electro, 10pm-2:30am  
guest DJs inquire at  
kelly@dmichetti.com

EMERALD'S NIGHT CLUB  
house, mash up

EVERETT'S NIGHT CLUB  
Industry Night: request with DJ Bo

GRAND PRAIRIE  
request with DJ Bo

WYNNE'S NIGHT CLUB  
and AS guests, no cover

## MON LIVE MUSIC

EDMONTON CENTRE  
Live Music: 8pm-12am, \$15

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## DJS

BUDDY'S Free pool and lounge, DJ  
Arrowchaser, 9pm

ESMERALDA'S Retro every Tue, no  
cover with student ID

FIREY BLUESA (WYTHAVO)  
Latin and Salsa music, dance lessons  
8-10pm

FRANKIE'S Retro every Tue, no  
cover with student ID

RED STAR Tuesdays: Experimental  
Indie Rock, Hip Hop, Electro with DJ  
Hot Philly

RAFFINER RESTAURANT AND  
LOUNGE Tapas Tuesday: popular  
house beats with DJ Kevin Wong

SPORTSWORLD INLINE AND AND  
POULTRY CREATING DISCO from the  
request with a mix of retro and disco  
7pm-12 midnight

THE FOX Wind-up Wednesday:  
R&B, hip-hop, reggae, old school  
gaetan with InVincible, Touch It  
weekly guest DJs

WEDNESDAY NIGHT DJ Spinnycycle

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WEDNESDAY NIGHT DJ Spinnycycle

Circle Music Society every  
Wednesday evening

STARS TIA (LAKER) every Wed  
(acoustic) every Wed

VELVET UNDERGROUND Wild  
Style Wednesdays, 9pm

WEDNESDAY NIGHT DJ Spinnycycle

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The Inevitable Darkness: Part 2  
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APRIL 9 EDMONTON EVENT CENTRE

EDMONTON AB DOORS 7PM ALL AGES



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REVEAL: THE NEW YORK TIMES BESTSELLING BOOK OF THE YEAR



# THE MOST SERENE REPUBLIC

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FRIDAY APRIL 4  
STARLITE ROOM

DOORS 8 PM // 18+ // TIX ALSO AT MEGATUNES, BLACKBYRD, LISTEN

# 3 Inches of Blood

TOUR of CHAMPIONS I

with **BIGSON**

VUE

APRIL 10 - STARLITE ROOM

DOORS 7 PM - ALL AGES - TIX ALSO AT MEGATUNES, BLACKBYRD & FS (WEM)

# CARIBOU

WITH GUESTS F\*\*K BUTTONS

APRIL 15  
STARLITE ROOM

DOORS 8 PM - 18+ // TIX ALSO AT MEGATUNES, BLACKBYRD & LISTEN

# AS I LAY DYING

MAY 3  
STARLITE ROOM

7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)

# CRUDOS PROTEST

APRIL 14  
EDMONTON  
EVENT CENTRE

DOORS 7 PM - ALL AGES

TIX ALSO AT MEGATUNES, BLACKBYRD, LISTEN

exclaim! 15th ANNIVERSARY TOUR

**TOKYO POLICE CLUB**

WITH  
ATTACK IN BLACK  
& SMOOSH

MAY 12 - STARLITE ROOM

DOORS 7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES, BLACKBYRD, LISTEN

FREE LADYTRON MP3 AT [UNIQUEEVENTS.COM](http://UNIQUEEVENTS.COM)

# LADYTRON

WITH SPECIAL GUEST **DATAROCK**

MAY 20 - STARLITE ROOM

DOORS 8 PM - 18+ // TIX ALSO AT MEGATUNES, BLACKBYRD, LISTEN

# SAINT ALVIA

MAY 22  
VELVET UNDERGROUND

DOORS 8 PM - 18+ // TIX ALSO AT MEGATUNES, BLACKBYRD & FS (WEM)

# COHEED AND CAMBRIA

WITH SPECIAL GUEST BARONESS

FRIDAY MAY 23 - EDMONTON EVENT CENTRE

DOORS 7 PM // ALL AGES // LIMITED TICKETS ALSO AT MEGATUNES, BLACKBYRD & FS (WEM)

# ARCH ENEMY

MAY 24 - STARLITE ROOM

DOORS 8 PM - 18+ // TIX ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)

# LOCAL H

JUNE 14  
STARLITE ROOM

# Through the Storm

THE END

MAY 26  
EDMONTON EVENT CENTRE

DOORS 7 PM - ALL AGES - TIX ALSO AT FS (WEM), BLACKBYRD, MEGATUNES

ALSO AVAILABLE ON [ticketmaster.ca](http://ticketmaster.ca) 451-8000





## Farewell to Freeway travels far and wide in both distance and age

ALYSSA NOEL / [elyssa@vuweekly.com](mailto:elyssa@vuweekly.com)

**R**ichie Gregor is either unafraid to offend his band's Edmonton fans or doesn't fully grasp the (arguably ridiculous) regional rivalry in Alberta.

The **Farewell to Freeway** drummer and backing vocalist answers his phone from a tour stop in Calgary. It's the only city that could ever lure him from his hometown of Guelph, ON, he says, but he adds that even then it would take a miraculously priced home to tear him out of the Royal City (about an hour outside of Toronto).

"It's a good city to come home to," he says. "Toronto's a great city, but I could probably never live in it. It's just too big. It's got that huge city vibe. Guelph is cool. I don't think I would really want to live anywhere else."

But don't pack your bags and head east just yet. Gregor's glowing review might be a little different if he spent more than a few months of the year at home. In recent years his band has been on the road an astonishing amount, having toured across Canada

**PREVIEW** SAT, APR 5 (7 PM)  
**FAREWELL TO FREEWAY**  
WITH SHOTGUN RULES, KINCAIDE, CHANGE  
WESTWOOD HALL  
AVENUE SKATEPARK, \$10

more than seven times since forming five years ago. The band's current national tour reaches all corners, including obscure cities like Port Alberni, BC, Stonewall, MB and Port Hawksberry, NS.

"Our Canadian agent will get random offers," Gregor explains. "He'll put mass e-mails together that we're starting to tour. Whatever offers he gets in small towns or big towns we'll try to work it out. If it works out, we'll hit that town. We're always up for playing places we've never played before."

**BESIDES ADDING NEW** places to this tour, the band also has a new album to peddle. *Definitions* came out on Victory Records last month and its blend of melody and screamo achieved the balance the band was looking for, Gregor says.

"We're a heavy band with melodic

softer stuff," he explains. "We're fans of music in general. We're not all about heavy music. We're not all about softer music. We try to combine it together in, hopefully, not a cheesy way ... More so these days with the record we know what kind of songs we want to write. We don't have a formula, but we knew what we wanted to get out of the record."

Lyricaly, the group attempted to stay upbeat and positive, proving that it deviates from the screamo blueprint. And kids—and their parents—have taken notice. Gregor says the band has been surprised to see handfuls of middle-aged music fans tagging along with their kids to all ages shows.

"The [last US] tour 20 to 25 per cent of the people there were kids' parents," he remembers. "We've had a couple come up and compliment us on doing our own thing and they appreciate that we appreciate playing for younger [crowds] ... It's always unexpected when an older person comes out and they're like 40-something. We're up there screaming and rocking out. You wouldn't think that they'd be into that." ♥

prove. She isn't, after all, chasing the elusive make-it-big career.

"I'm not the next hot chick on the block or anything like that," she laughs. "I'm a little past that."

"Music is just so much a part of me, and when you get given your gift in your life, which I feel like music is my gift, and I think you have to honour that," she adds. "I'll probably always keep doing it, and I think that I'm relaxed enough now that the music business hasn't killed that in me. I mean I think that the music business has a tendency to kill that spirit in people a lot of the times."

**HER LATEST ALBUM**, *Riches and Grace*, certainly illustrates that spirit is still alive and well in her world. Inhabited by originals and a handful of covers, the record takes its listener on a journey through Morrison's various influences. She'll spend a good stint singing jazz and soul, then time in R&B bands.

"A lot of people know me as a folk artist, but I like to explore other genres

because I've never thought of myself as specifically a folk artist. I'm a songwriter and performer. But this album's got much more of a jazzy feel," she explains. "I've kind of combined everything that I've done over the years. It's kind of a little melting pot, this album."

Produced by local bassist Mike Lent, *Riches and Grace* is also populated by some of Edmonton's most talented musicians, like Mo Lefever and Graham Guest (who'll both be performing with Morrison at the CD release), as well as Winnipeg blues guitarist Brent Parkin.

You could say that Morrison has had the fortune of sharing the stage and studio with so many gifted musicians that she can't think of anyone she'd be over the moon about playing with. Maybe, but it's more than that. She simply doesn't seem to think in those career terms. And there's nothing wrong with that. "I just want to make good music," she says. ♥

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PREVIEW  
SAT, APR 6 (8 PM)  
**TERRY MORRISON**  
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ALYSSA NOEL / [elyssa@vuweekly.com](mailto:elyssa@vuweekly.com)

In talking to local singer-songwriter Terry Morrison, you get the sense that the life of her fourth album, her life of riches and grace. Not only that, but also that she feels blessed by it all.

Her poise may not be surprising to those who have heard her songs or seen her perform around town. In taking a moment to sit with the world of *Riches and Grace*, Morrison's fourth album, she's clearly a woman who's found her voice. A former *Winnipeg Free Press* reporter, who's been a part of the local music scene for years, she's a woman who's found her voice. A former *Winnipeg Free Press* reporter, who's been a part of the local music scene for years, she's a woman who's found her voice.

But it's not just Morrison who has found her voice. It's the music scene in general. It's the music scene in general. It's the music scene in general.



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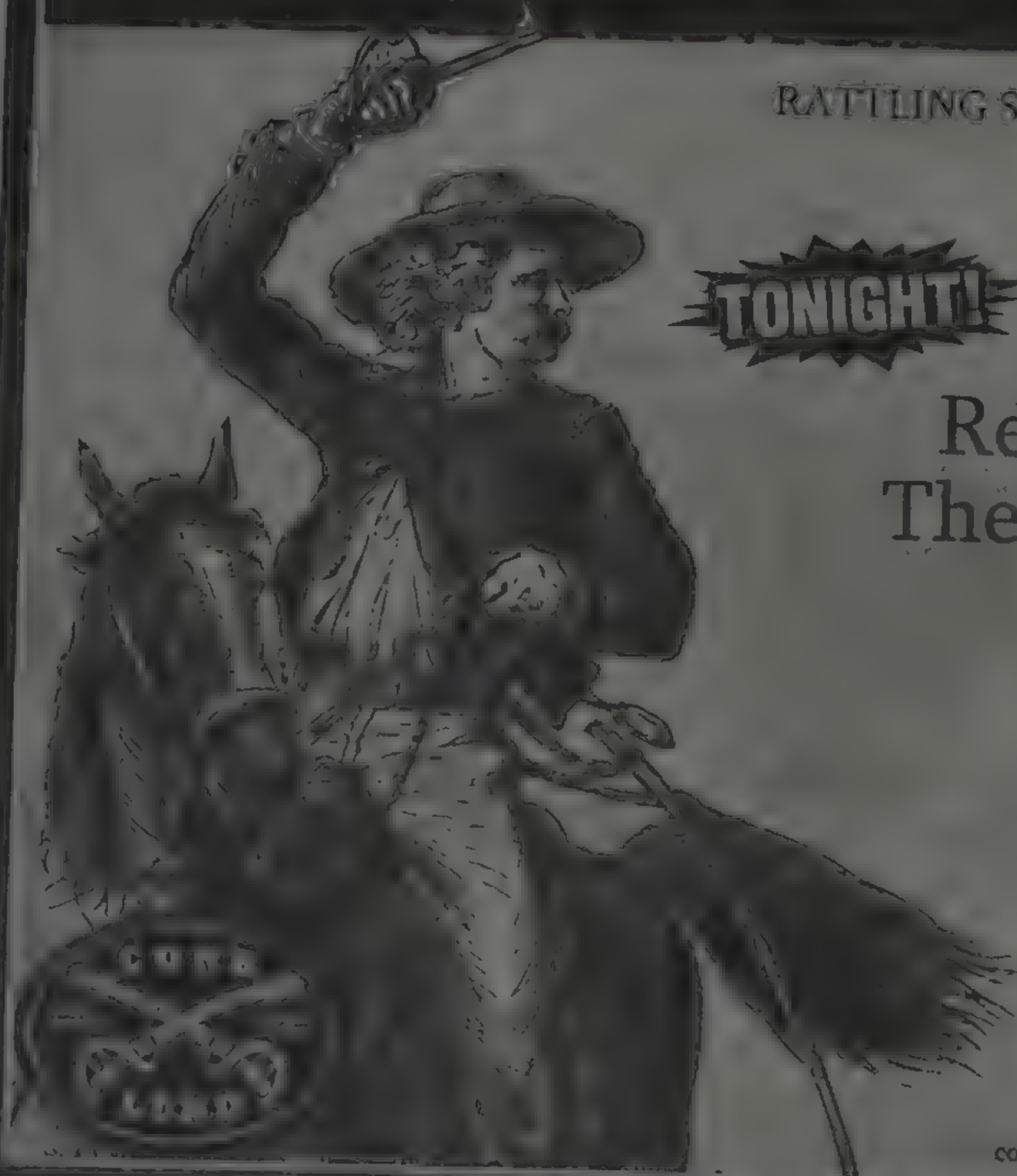


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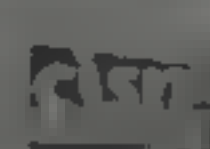
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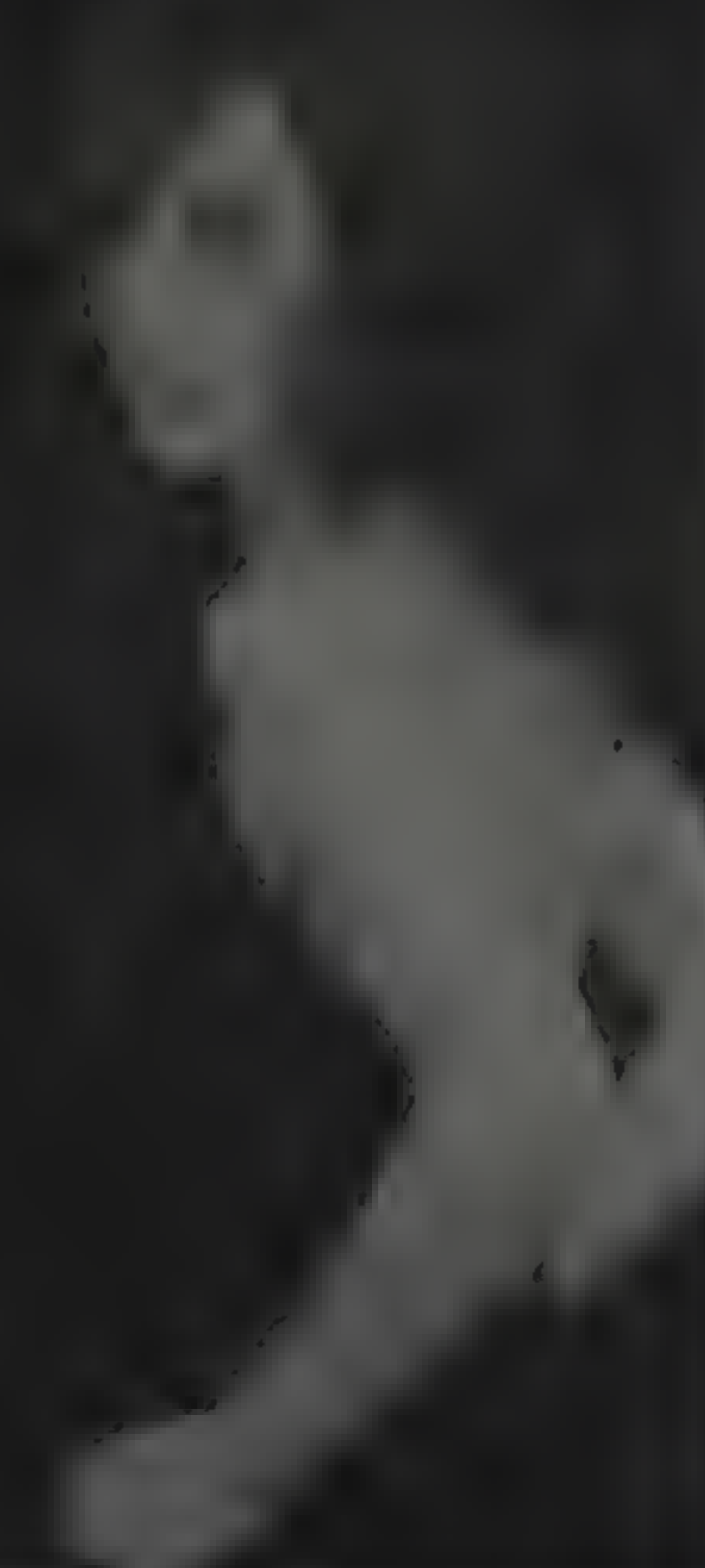
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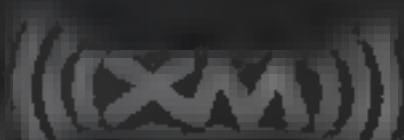
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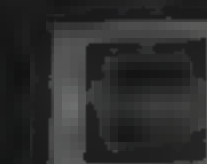
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# The most inexpensive Dollhouse around

BRYAN BIRTLES / bryan@vuweekly.com

Touring is not an easy task—everyone knows that. Most musicians will tell you that they don't get paid for the shows that they play; they get paid for the time spent in a cramped van as they drive from show to show. Sometimes an especially hard tour will break a band for good, especially a first one.

Vonnegut Dollhouse will be heading out this April for the very first time, but the Vancouver-based band has an advantage over most other baby bands heading out on the road—all of the members have been vagabonds their entire lives, being shuttled from city to city by their families while growing up. Moving from place to place as a youngster isn't the same kind of stress as touring of course, but it's at least some kind of preparation.

"I was born in Edmonton, actually, and I left when I was five with my family. We moved to Winnipeg, then to various places in Ontario, then to BC. I've lived in Vancouver for 10 years," singer/guitarist Alyson Fun explains of her time growing up. "I went to kindergarten [in Edmonton], I don't remember where. Some Catholic school in Edmonton, or maybe St Albert or Spruce Grove. We moved around between those places when I was young."

Finally all the members landed in Vancouver and found each other, with Vonnegut Dollhouse evolving from a Casiotone and acoustic guitar two-piece pop band to the proggy, surfy, punky monstrosity that it is today. It was a pretty easy transition, but not without its difficulties, such as the band's first show, played after two rehearsals with the band's original, though not permanent, drummer.

PREVIEW

TUE, APR 8 (8 PM)  
**VONNEGUT DOLLHOUSE**  
WITH SUBS  
VEVET UNDERGROUND, \$8 (FREE BEFORE 10 PM)

"I wouldn't recommend that," Fun laughs about the experience of playing a show after only two full rehearsals. "We were playing without a drummer as a four piece and then the drummer that came in was a fill-in jazz drummer who did cover bands so he was a drummer who could come in and play anything. We wanted a drummer that was a part of the band who would have their say and contribute their share of ideas and money and information and work to the band."

THE GROUP IS GETTING A LOT OF INTEREST FOR the design of its debut CD, *Ornamental Etherworld*, which folds out into a dollhouse and comes complete with punch-out cardboard dolls. The designer of the packaging, Jeff Harrison of Vancouver's Rethink Advertising, was recently nominated for a Juno for the work.

"I used to work at Rethink for a couple of years as the receptionist and we got in touch with Rethink to design the CD and they were totally gung ho," Fun recalls. "Especially in today's digital age where people don't care about buying CDs you really have to make it worth people's while to make them want to buy your CD. I really enjoy getting an interesting CD that has a great booklet and I really like sitting down with the cd and reading the booklet, so I want people to have the same experience when they listen to Vonnegut Dollhouse." ▽

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LIVE NATION



# Four Secret Fires, two takes and some tape

BY BEN MURPHY / [edmontonviewweekly.com](http://edmontonviewweekly.com)

In a time when the music industry is swirling with new technologies and approaches to everything from recording to distribution, there's still a certain sweetness to doing something the old fashioned way. You know, back when bands recorded their albums onto tape instead of into GarageBand.

That's what Edmonton's **Secret Fires** did when they decided to record a record, the upcoming full-length *I Only Want What I Can't See*, and drummer Dallas Thompson is thrilled with the results, even if it was a lot of work to get to the finished album.

"We actually recorded about a year ago, but it's taken a really long time to get it together," he says. "The whole process has taken longer than we anticipated. We recorded to analogue tape, and the guy who originally did the record kind of flaked out on us so we had to take the tape to another studio to clean it up and do the mixing."

Despite any difficulties that the band encountered along the way, Thompson says that the decision to record to tape was a no-brainer, especially considering that it was something that everyone in the band had always wanted to do. They simply took this opportunity to satisfy that desire.

"I think it's cool that people can put together their own stuff all by themselves on a laptop and burn a CD right afterwards—it cuts a lot of the headaches out of it," Thompson admits before adding, "But for what we wanted to capture and how we wanted it to sound, tape was the way to go and you just can't replicate that digitally. Maybe you can, maybe you can get it sounding fairly similar or whatever, but to us we can listen to it and we can picture us going through

PRIEVUE

SAT APR 19 8 PM  
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THE TREEHOUSE (10209 - 100 AVE) \$5 - \$10

those songs in the rain in this garage I guess it means more to us."

**WHEN THOMPSON SAYS** that the record reminds him of producing the songs in a garage, he's not kidding. "We heard that there were two track two-inch tape machines in Alberta and that they were both in Calgary," he explains. "One is **Snake Sound** and the other one is with his **Snake Sound** which was obviously much cheaper and since we were running a pretty tight budget—new band, we didn't have a lot of dough—we bought the tape on eBay because you can't buy new tape any more because no one produces it so we did it as cheap as we could and as best as we could, and we ended up recording in this garage."

He's quick to reiterate that the end result was worth any hardships along the way, though. Among other things, he says that recording process itself was much more natural than it might have been if the band had the luxury of a digital setup with unlimited freedom for overdubbing and snatching over rough patches. In the end, he says that the group went in and played each song twice, keeping the best of the two cuts for each track and preserving a loose, human feel. And he points out, no click tracks were used during the sessions.

"Click tracks are the bane of my existence," he says. "I'd go as far as to say they're ruining music. It's just taking everything human out of it."

"Good sounding music isn't perfect you know? It captures the humanness of the whole thing." ▼

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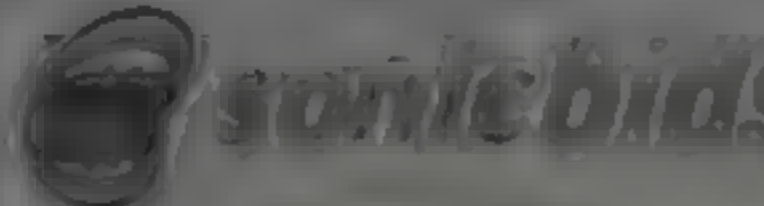
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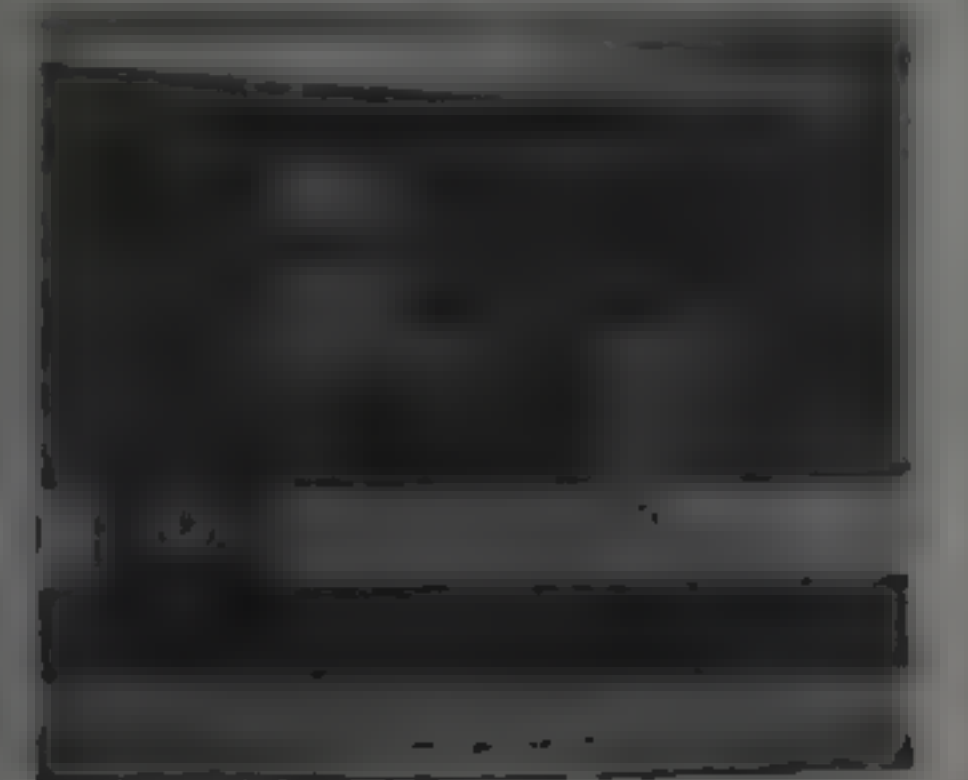
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# I see you baby, shaking that disc



CAROLYN NIKODYM / carolyn@vancouverweekly.com

**F**or a while there, it almost seemed we wouldn't be hearing much more from UK's Groove Armada.

It wasn't that the duo wasn't doing anything, though. Andy Cato (aka Andrew Cocup) and Tom Findlay played plenty of gigs in other parts of the world, focussing on their thunderous live show. There's also Lovebox Weekender, their annual UK festival, and various other projects, but with no fresh release since 2002's *Lovebox*, it was certainly looking grim for those wanting more like the summers of "I See You Baby" and "Superstylin'."

And between Cato and Findlay, there were also thoughts of calling the whole enterprise quits.

**PREVIEW**

THU. APR 3 (9 PM)

**GROOVE ARMADA**

WITH GUESTS  
EDMONTON EVENT CENTRE, \$25, MORE AT DOOR

"It was nothing to do with things between Tom and I," Cato explains from a hotel room in New York. "It was to do with the fact that we were stuck on a terrible record label for a very, very long time, and that essentially means that you've got to do everything yourself, and often you kind of get to where you are despite, rather than because of, the people who are behind you. So that got a bit exhausting and we couldn't really fight that anymore. In the end, we got lucky and various corporate

takeovers happened, which kind of freed us from that situation and so we carried on."

**AS CATO TELLS IT**, the duo's live show—a large-scale and full-on band production that has them quite ahead of the curve in dance music—is what really helped Groove Armada keep on groovin'. Playing to crowds in the thousands, he says, is something that is pretty hard to walk away from.

That isn't to say, however, that either of them poo-poo their smaller-scale DJ gigs. The show in New York is in a club that holds no more than 200 dancing fools. But it has been awhile since they toured North America and Cato seems worried that their Tuesday and Wednesday night shows might not go off quite so well. (I know what you're thinking: but you're fucking Groove Armada!)

Besides, after what seemed like an eternity for fans who couldn't readily jet off our continent to catch the duo DJ or perform the live show, Groove Armada finally dropped both *Soundboy Rock* and *GA10: 10 Year Story* last year, bringing the duo's raucous rhythms right back into our collective consciousness. While *GA10* could be seen in a cynical, cash-grab light—the pair released a *Best of* in 2004, after all—there's little doubt Cato and Findlay actually put their personal touch on this compilation. And it seems a fitting way to purge the bad taste of a bad label from their mouths.

"It's been quite a 10 years of experiences," Cato adds, "so inevitably with music, it attaches itself to particular times and places, and it's always going to throw up a bit of [emotion]. But I think as long as you're doing that when you're moving forward and doing the best we've ever done, then it becomes a positive rather than a negative thing." **V**

# Musicians are people, too

GEN HANDLEY / gen@vancouverweekly.com

**I**n Spanish the word "bomba" means a number of different things, but Mario Allende's favourite definition of the word is "passion."

**PREVIEW**  
**BOMBA!**  
BOMBAS DE PASION

"When a band is playing with a lot of bomba, it means that they're playing with a lot of soul," says Allende, who, with two other original members, ended up naming his band **Bomba!**

Allende, the percussionist in the six-member group, says that the recipe for the band's versatile sound is the combination of Brazilian, Cuban, Peruvian and Chilean ingredients.

"The whole idea is to try and explore a lot of these rhythms that we just don't get to hear very often around this part of the world," says Allende, who immigrated to Canada from Chile at the age of three to escape Augusto Pinochet's



dictatorship.

"It's a pretty unique combination that we've got right now," the 36-year-old adds. "The band is the strongest it has ever been."

When his family came to Canada, his parents brought along the Latin tradi-

tion of penas, gatherings where artists preserve cultural practices and make new ones as well. Allende's band will hold its second Penas de Bomba! at the Blue Chair Café on Apr 4 and he says

ENTERTAINMENT WEEKLY

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 19<sup>TH</sup> OH SNAP 4-20 PARTY: SOUTH RAKKAS, SMALLTOWN DJS, ETC  
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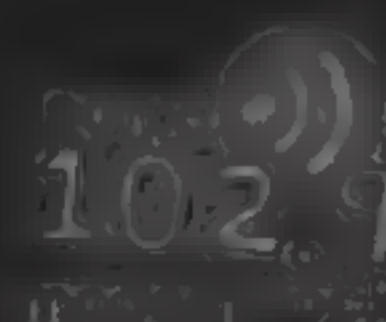
## THE MANSUELLA



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1:14 PM (13:17 PM)  
BISON  
3 INCHES OF BLOOD, HINSA  
STREET BOWL, S13 (ALL AGES)

It's always been pretty mean to Vancouver. Most of it has been justified in my mind—I mean, it rains all the time, their hockey team sucks and, even though we're quickly catching up here, it costs an arm and a leg to live there. The mean thing I've said about the city is quickly becoming a thing of the past it seems. No longer the place to go to find the most drum circles per capita. In Canada, Vancouver is becoming the place to find the best heavy music in this country. So I'm sorry about all that mean stuff I said—kinda.

Anyway, Vancouver's Bison is the new band on the block bringing heavy metal to the masses in this land. Led by STREETS guitarist James Gnarwell (who plays in Bison), the band will be setting



ting out to bring the heaviness to the rest of the country with 3 Inches of Blood this month, and Gnarwell and the gang will be working hard to dispel the drum circle myth amongst jerks like me.

"I hate that the rest of Canada thinks that that goes on here—it bugs the hell

out of me," he says. "There's always been a little pocket of really great music here, it's just that it stays underground. There's a really good history of boozecans here where you could see great punk rock and metal bands, but it stays underground."

After STREETS broke up, Gnarwell spent a year in his room writing the songs that became the basis for the new band. Eventually, with Masa Anzai on bass, Brad MacKinnon on drums, and Dan And on guitar and vocals, Bison began taking on all comers. Gnarwell

says that the chemistry that exists in the band has been the best part of it so far.

"I lucked the fuck out, that's for sure—I found the most awesome dudes to play music with," he enthuses. "It's really fucking hard to find musicians to play with. You've gotta get along—that's hard. You've gotta be able to play your instrument—that's hard. You gotta want to sit in a van together—that's hard. And they gotta see me drunk every night, and that's really hard to deal with."

Hard as it might be, Bison will be sitting in a van together and watching Gnarwell get drunk over the next few weeks. One thing that the band won't be doing, though, is shaving. In the band's press photo, two of Bison's members are sporting bushy beards, while the other two look like, well, like it'll be a few years before they'll be able to sprout even a bad teenage moustache.

"I like to aim my energy into a few things, and shaving is not one of them," Gnarwell explains. "That's not laziness, that's being economical with your time." ▽

## BOMBAY

THE BOMBAY PENAS

It's a unique, musical experience with all of the band members speaking to the audience and talking about the music.

"We very much want to make sure everyone's getting a little more out of it than they could from a normal concert where there is sort of a wall," Allende explains. "The Pena is much more informal and intimate."

"That's why we chose the Blue Chair to do this," he continues. "Everyone is eating and talking and it's relaxed."

ALLENDE SAYS BOMBAY'S pena is an organic, always-changing event with different musical styles and different band members at each one. He says they want to hold a pena every month and hopes they are inspiring not only the band but also for the audience members.

"That would be a total success if people were leaving thinking that this just isn't music from somewhere else," he says with passion. "It's music that happens here and they can be a part of it. I want them to think that they could do it too."

He can still recollect the penas that his parents held after emigrating from Chile.

"I remember seeing people that were normal people, performing," he remembers. "I would see friends of the family picking up the guitar and singing. I was like, 'Holy shit! Isn't that guy a painter or so-and-so's dad?'" ▽





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19

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MAY  
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MAN DESCENDING  
SIX SHOOTEREDEN MUNRO / [edna@vuweekly.com](mailto:edna@vuweekly.com)

The first notes of "St Peter," the opening track of Justin Rutledge's third album, *Man Descending*, lifts the spirit as a church organ and languidly strummed acoustic guitar join together over a quiet, deliberate drum. Then there's the electric guitar that picks out a simple melody—the sort of addictive and memorable line that marks so many early country records, straight to the point and easy to hum—opening the metaphorical gates for Rutledge to enter with his assured vocal and economical lyrics. It's an approach that the songwriter takes for the length of the album, never saying too much with his vocal and always allowing the music to share the stage and tell half of the story.

Guy Vanderhaeghe's 1982 novel of the same name inspires Rutledge's *Man Descending*; this sort of literary approach can be difficult to pull off, with songs either becoming mired in simplified stories that struggle to get the complexities of the source novel across to unfamiliar listeners, or straining beneath the burden of lyrics that are incomprehensible to anyone unfamiliar with the original work.

That's not the case here, with Rutledge crafting 10 songs that deal with various characters in one world, but with each one standing fine on its own as well, creating an album that is very much enjoyable on its own merits, regardless of whether or not listeners have read Vanderhaeghe's work.

It helps that Rutledge stays true to his own voice throughout, letting his own writing do the work of creating each character, rather than adopting



a variety of uncomfortable voices to portray them. Emotions are captured in small moments that lay both within and between the lines. In "Greenwich Time" he sings, "Though you're a shell of a man / We'll be a hell of a band someday," and in "Alberta Breeze," "Now I try to keep a steady hand / Because I'm living in a shaky land / Lord I try to be an honest man / But it's tougher than I ever planned."

Rutledge approaches the words as though they are poems, refusing to highlight their meanings. Instead, the songs demand that listeners find those lines that stand out, turning them over and investigating the nooks and crannies around them until they begin to take on a larger, grander shape—one that can vary considerably depending on what you're looking for in the songs.

The lyrics are not alone here, though, receiving much help from Rutledge and his band—along with a lengthy list of guests ranging from Melissa McClelland and Oh Susanna to Hawksley Workman and Ron Sexsmith. The heart of *Man Descending* is in the hands of the players in the core of Rutledge's group, though,

with sleepy rhythms, distant pedal steel and sweeping keyboards colouring the world.

The pace is gradual—even when Rutledge and company pick things up a bit, as on "A Penny For the Band" and "Honey Houses," they don't go much faster than cruising speed—as the album comes on, building and swirling like an approaching rain storm. While *Man Descending* might not be the album you're going to put on before a party, it is the kind of Sunday morning music that makes you feel as though you just might be able to get over the sins of the night before.

RON HAWKINS  
CHEMICAL SOUNDS  
INDEPENDENTSCOTT HARRIS / [scott@vuweekly.com](mailto:scott@vuweekly.com)

As the former frontman for the iconic '90s Toronto alt-rock outfit Lowest of the Low, Ron Hawkins' incredible shows and gift for intelligent, political lyrics earned him a cult following that extended well beyond the walls of the Toronto hangouts he celebrated in song. Initially intended to be a LOTL release—and officially released just a month after the final shows from the now-once-again-defunct band—*Chemical Sounds* has a more decidedly LOTL feel than many of Hawkins' other solo projects. Alternating tight, guitar-driven rockers ("From the Alta Loma Hotel," "1-800-Radio") with more mellow, pensive pieces reflecting Hawkins' maturity ("Anonymous," "A Brief History," "1994"), the dozen tracks show Hawkins still has a prodigious gift for penning engaging, poetic lyrics that inspire you to spend time teasing out hidden meaning. Downside? It may be tricky to find, so go to [victimlesscapitalism.com](http://victimlesscapitalism.com) to order it.

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HILOTRONS  
HAPPYMAATIC  
KID RECORDSSCOTT HARRIS / [scott@vuweekly.com](mailto:scott@vuweekly.com)

If you're looking for an appropriate soundtrack with which to welcome the return of spring after another long Edmonton winter, look no further than *Happymatic*, the third coming from Ottawa's Hilotrons. With infectious style blending '80s new wave with boppy synth-pop, the 10-piece deliver a series of irresistibly enjoyable tracks. Alternately reminiscent of the Vapors and Talkin' Heads, *Happymatic* explores a wide range of sounds, from the reggae-influenced "Dominoes" to the album's best, to the electronic "Comrade Elvis," the bouncy, clapping synth-pop of "Emergency Street" and the surf-rock "Feet First." "I pass a little time with you / It's all the little things you do," sings Mike Dubuc in "Big Plans." It's as good a way as any to sum up the album.



# KENSINGTON PRAIRIE CAPTURED IN STILL LIFE ON SALE

LEWIS KELLY / lewis@vuweekly.com

*Captured In Still Life* shoots itself in the foot about two minutes in. You're enjoying the opening track, "Time On Our Side," with its relaxed, folksy vibe and exquisite vocal harmonies. Then you start listening to what those voices are actually saying, and the whole thing starts to fall apart. Kensington Prairie (aka Rebecca Rowan) and her band mates are plenty talented, and their laconic brand of folk is interesting, but the whole project is spoiled by the fact that she apparently let Hallmark write the lyrics. Even Rowan's mellow, lovely voice can't save the sentimental and saccharine platitudes that try to pass for lyrics on this record. *Captured In Still Life* is musically engaging but poetically shallow.

# JOE SATRIANI PROFESSOR SATCHIFUNKILUS AND THE MUSTERION OF ROCK ON SALE

EDEN MUNRO / eden@vuweekly.com

Wow Joe Satriani is still around? I had no idea. That's not to knock the man's talents—as far as guitar players who make instrumental albums go, the man is pretty damn good. It's just that this new album sounds an awful lot like what he was doing way back in 1987 when he released *Surfing With the Alien*. There are plenty of great, catchy melodies here, but even the sound of his guitar hasn't changed at all. There was a time when Satriani was on the cutting edge of a new wave of guitar players, but no more. If you're still on the edge of your seat waiting to hear some new twist from him, you'll be sadly disappointed. But if you just need some guitar melodies that alternate between ripping and beautiful, then this might be just right for the background at least.

# BRYAN SAUNDERS FIELD GUIDE TO LONELINESS ON SALE

BRYAN SAUNDERS / bryansaunders@vuweekly.com

Most easily described as the best of Tom Waits combined with the best of Woodpigeon, Ben Sures is just as musically talented as he is a dynamic songwriter. And he is a wonderfully dynamic songwriter. With a repertoire of songs that range from the vividly romantic "Dancer" to the edgy "Drunk and In My Kitchen" to the oddball "Lettuce and Tomato," Sures is an artistic force to be reckoned with. That said, one does sometimes wish Sures were a bit more varied and intense in his vocal emotion. However, the charming lyrics, and the expertly executed and imaginative instrumentals more than make up for this shortcoming. Truly, anyone who was expecting *Field Guide to Loneliness* to be a droning, depressing album about solitude is in for a shock. It is actually refreshingly joyful and is, so far, the best folk album of the year.

# Across the borderline

## MUSIC ENTER SANDOR STEVEN SANDOR STAYING ON VUWEBSITE.COM

In my years of covering and working in the music business, it never ceases to amaze me how bands new to the touring game are completely naive when it comes to getting to gigs outside of our borders.

How many times have I heard stories about bands being stopped at the border because officials found out A) a band member had a pot conviction on his file or B) the immigration paperwork was all wrong or C) there was no paperwork at all or D) the band looked really strange and hostile when crossing the border, so a suspicious guard decided that the van needed to be inspected.

This comes to mind because last week, I—and I assume many other music journalists—got an email from Saskatchewan buzz-band Ultimate Power Duo, which suggested that SaskMusic and the American Federation of Musicians are looking for input from bands who have, in the past, experienced serious issues when trying to cross the border.

The whole email blitz was spawned by UPD's failure to be allowed entry into the United States to play SXSW; the band flew to Minneapolis en route to Austin, and the members claim they were busted at customs because they had what the Americans said were improper work visas. The band members said they had been advised that, because they weren't getting paycheques for playing SXSW, and had invitations to play SXSW in hand, that they didn't need P-2 work visas, which

are required when a band is paid to play in the USA. But, at the airport, they were told they were being sent back to Canada. Why? SXSW charges for wristbands and the band was getting access to other shows—basically, what the officials saw as payment in kind—so the border officials said, indeed, UPD's members needed those P-2 visas.

Now, I am not going to call UPD ignorant; the band played SXSW in 2006, so I know the members aren't green when it comes to border crossings.

While UPD, unions and Canadian music business people can whine all they want about the unfair American system, it won't do any good. American border guards have no vested interest in making sure some Canadian band gets to a gig in Austin. Or Hoboken, NJ for that matter. Basically, before going out on the road, young band, heed this advice. Err on the side of caution. It's better to have a work visa that you might not really need than to not have one that you've been told you *probably* won't require. And, if you feel your band is ready to do an international tour, your members could use a visit with an immigration lawyer.

It goes both ways. Canadian customs are complicated for bands coming into our country. A lot of bands leave their merchandise stashed in America rather than have to pay complicated customs duties on their stuff when they get to the border.

While I am sure UPD and AFM will try to cause a stink about unfair border policies, remember this. America is a different country than ours. They can set rules as they please. So, make sure to do your homework before crossing the border. ♡

## HAKU! QUICK SPINS WHATLY AND TO PLAY quickspins@vuweekly.com

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**TCS**  
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On crystal stemware

**MAHOGANY FRIDGE**  
**DOS**  
**TRUCKNOD**  
I'm betting that they  
Smoke a hammock full of drugs  
Before each session

**THE BRAVERY**  
**THE SUN AND THE MOON COMPLETE**  
**ISLAND**  
They remade their songs  
To appease fans who wanted  
Eight per cent0 more synths

**SIMPLY SANCER**  
**HALF HUMAN HALF LIVE**  
**SONIC UNIFORM**  
YEAH!! Whoever woke  
Breaux from his folk rock coma  
Deserves a medal

**ARSIS**  
**WE ARE THE NIGHTMARE**  
**NUCLEAR BLAST**  
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## ARIES (MAR 21 - APR 19)

In the film *Fight Club*, the character played by Brad Pitt storms into a convenience store with a gun, then herds the clerk out back and threatens to execute him. While the poor man quivers in terror, Pitt asks him questions about himself, extracting the confession that he had once wanted to be a veterinarian but had dropped out of school. After a few minutes, Pitt frees the clerk without harming him, but says that unless he takes steps to return to veterinary school in the next six weeks, he will hunt him down and kill him. In my opinion, that's an overly extreme way to motivate someone to do what's good for him. I wish I could come up with a less shocking approach to coax you into resuming the quest for your deferred dreams, Aries. Can you think of anything?

## TAURUS (APR 20 - MAY 20)

Financial columnist Bill Fleckstein says that by its very nature, capitalism continually cycles through periods of boom and bust. You can't have one without the other. The American economy is in trouble because for many years the federal government suppressed the down times in an effort to create a state of perpetual boom. The backlogged busts are now kicking in all at once. I bring this to your attention, Taurus, in the hope that you won't make a comparable mistake in your own sphere. Some tightly wound part of your life needs to unravel for a while. I advise you to consider going on a brief hiatus or sabbatical.

## GEMINI (MAY 21 - JUN 20)

Even if you have no plans to get married, I suggest you enter the Toilet Paper Wedding Dress Contest, in which rival designers compete to create beautiful bridal gowns using bathroom tissue. You just might win, thereby earning the cash prize. Why do I say that? Because according to my reading of the omens, you now have a special skill at conjuring up cheap elegance in service to your urge to merge. You have an unusual knack for turning things of little apparent worth into valuable aids to intimacy.

## CANCER (JUN 21 - JUL 22)

In recent years there has been a rash of climbers shedding all their clothes on Mount Everest. A sherpa by the name of Lakpa Tharke claims the world's record for high-altitude nudity, having stood skyclad for three minutes at the 8850-metre summit. Some Nepali authorities are seeking a ban on such displays, believing that it defiles the revered mountain. "How would Westerners feel about people stripping in

church?" they ask. Not meaning any disrespect to them, I urge you, Cancerian, to make "in the buff on the holy mountaintop" your power metaphor of the week. Blend sacredness and nakedness in any way that appeals to your imagination, especially if it's in high places or makes you high.

## LEO (JUL 23 - AUG 22)

The feats you're pulling off may not appear spectacular to a casual observer. But in my view, they are some of the most interesting accomplishments you've enjoyed in a while. Here's a brief description of some of your subtly glorious breakthroughs: 1) You've made yourself less susceptible to being manipulated by guilt or pushed around by bullies or fooled by phonies; 2) You're getting smarter about how you treat the people and things you love; and 3) You're at the peak of your ability to discern the difference between rash risks motivated by fear and smart gambles driven by authentic intuition.

## VIRGO (AUG 23 - SEP 22)

Using a stopwatch, a sports statistician once figured out that the average baseball game has about nine minutes of action. The proceedings may last three hours from beginning to end, but the ball is actually in play just five per cent of the time. What happens during the remaining 95 per cent? Mostly a lot of standing around. I believe it'll be that kind of week for you, Virgo. The good news is that when the flurries of activity do erupt, they will be packed with drama and intrigue that you can really use.

## LIBRA (SEP 23 - OCT 22)

"I slept with faith and found a corpse in my arms on awakening," wrote occult philosopher Aleister Crowley in his flowery neo-Victorian style. "I drank and danced all night with doubt and found her a virgin in the morning." I think that formulation will serve you well in the coming days, Libra. There's little to be gained from clinging compulsively to your hopes and fantasies about what's true. Just the opposite: momentous strength will rise up in you if you question everything you hold dear or assume to be fact.

## SCORPIO (OCT 23 - NOV 21)

In her book *Waiting for God*, French mystic and political activist Simone Weil (1909-1943) wrote a passage I'd love for you to keep in mind during the coming weeks: "When an apprentice gets hurt, or complains of being tired, the workmen have this fine expression: 'It is the trade entering his body.' Each time that we have some pain to go through, we can say to ourselves quite truly that it is the order and beauty of the world that are entering our body." I encourage you, Scorpio, to adopt this redemptive attitude about the suffering you have been experiencing.

## SAGITTARIUS (NOV 22 - DEC 21)

In his memoir, radio talk-show host Michael Krasny notes that he is "the inverse of writer Saul Bellow, who said that he was a bird and not an ornithologist." Even if you are usually more like Krasny, Sagittarius, I suggest that you be like Bellow in the coming weeks. In my astrological opinion, you need to be an embodiment of wild nature, not an observer and appreciator of wild nature. It's time for you to be a geyser, not an architect who critiques fountains; a bonfire, not a candle-gazer; a horse, not a gambler who bets on the ponies.

## CAPRICORN (DEC 22 - JAN 19)

A new Hawaiian island is in the process of creating itself. Called Loihi, it's an active volcano that still lies beneath the sea. As it vents lava in the millennia to come, it will eventually accumulate enough mass to rise above water level and make itself available for trees to grow on and animals to nest in and humans to dance on. In the coming days, Capricorn, I invite you to regard this as an important symbol. Think about what part of your life has a metaphorical resemblance to the threshold that Loihi will be approaching about 10 000 years from now: emerging out of the depths and breaking above the surface.

## AQUARIUS (JAN 20 - FEB 18)

Between 8 and 9 o'clock one morning, I made a 30-mile roundtrip from San Francisco to Marin County, crossing the Golden Gate Bridge twice in the process. In that brief time, I drove through five different micro-climates, some of them twice: 1) dense, blinding fog; 2) heavily overcast skies but no fog; 3) totally bright and sunny; 4) wispy fog with sun pouring down through it, creating a blend of grey and gold; and 5) partially sunny with rolling bubbles of fog visible in the distance. Judging from your current astrological omens, Aquarius, I'm guessing that what I experienced is an apt metaphor for what your life will be like in the coming days: a quick-shifting kaleidoscope of vivid moods and rich textures. Celebrate each scene, knowing it will soon give way to a new one.

## PISCES (FEB 19 - MAR 20)

Astrophysicist Neil deGrasse Tyson told the *Washington Post* the following fun facts: "There are more molecules of water in a cup of water than cups of water in all the world's oceans. This means that some molecules in every cup of water you drink passed through the kidneys of Genghis Khan, Napoleon, Abe Lincoln or any other historical person of your choosing." Your assignment this week, Pisces, is to choose three heroes you'd most like to be influenced and inspired by. Every time you drink water, be conscious of the fact that some of it was once inside the bodies of those exceptional people. Say a prayer that their mojo will become available to you.

# How just being yourself became a form of activism

1987

## QUEERMONTON

TED KERR  
ted@vuwweekly.com

Last week I sat down with Michael Phair to talk about queer activism both before and after the *Vriend v Alberta* case. Looking back I always find myself inspired that the case had its beginnings in Edmonton, that our queer community came together to raise money, awareness and that we had an impact on the eventual victory. When I look back I wonder where is the community now? Why aren't we more active?

It was these questions that made me think that this week's column, coinciding with the *Vriend v Alberta* Supreme Court verdict anniversary, was going to be a Larry Kramerish essay telling homos to get off their asses. I met with Phair hoping that he felt the same way and would provide me with a quote. He did not oblige, instead we had a conversation in which he said a simple and insightful thing: "Things have changed."

These three words gave me permission to look back on our history with more clarity and kindness, with less judgment and impatience. It allowed me to see that the present is vibrant with action, and I just hadn't recognized it.

Then I started thinking, what has changed, how has it changed and where are we now? Being something of a compartmentalizer I walked away from the conversation and began to organize what I know about queer history and activism. I came up with seeing our history in three waves.

## MATTACHINE TO THE BATHHOUSES: STANDING UP AND STANDING PROUD

The first wave of queer activism was about gaining recognition of homosexuality in the mainstream culture through targeted efforts or responses to systemic violence. Groups like the Mattachine Society, founded in 1950, worked to "unify ... educate ... assist [homosexuals]." The group communicated and worked towards achieving their goals through meetings and publications like *One* and *The Mattachine Review*.

One of the most defining moments of the first wave is the Stonewall riot that took place on the night of Jun 29, 1969. It was one of the earliest and now one of the most often referred to moments of homosexuals fighting back, in this case against police, mafia intimidation and blackmail. Stonewall is also the reason we celebrate Pride in June.

Laying the foundation for the second wave were the bathhouse raids that were happening across North America, specifically in the early '80s, including the 1981 Pieces raid in Edmonton. Typically men were either charged or threatened with out-dated and rarely enforced "bawdy-house" laws. Most charges never made it to court but the experience changed the lives of those involved, most often leading them to come out about their homosexuality (either voluntary or otherwise) and/or become politically active.

The efforts of the Mattachine Society and the experiences of the Stonewall riots and the bathhouse raids created a sense

of empowerment that informed homosexuals that they didn't have to be ashamed of who they were and that they deserved fair treatment and equal rights.

**AIDS TO THE COURTHOUSE: GAINING OUR RIGHTS**  
Empowered and angry by the experiences of the first wave, the second wave of queer activism is built upon the lessons learned from being on the defensive and applying them offensively in securing rights, privileges, freedoms and access for all sexual minorities.

The AIDS epidemic provided poignant reasons for homosexuals to get organized and political. As thousands needlessly died, both the media and governments remained silent about what was being called the gay plague. Queer-led groups like ACT UP created media spectacles that captured people's attention and shamed businesses and politicians into lifesaving action including research and development. Out of the AIDS crisis many queer leaders and groups, like The Lesbian Avengers, emerged.

The cornerstone of the second wave is the legal victories. *Vriend v Alberta* as well as same-sex marriage debates that were happening around the world ensured that more than just being seen, queers were being protected under the law and recognized as full citizens for who they were.

## SUBURBS TO ART AND CULTURE: LIVING OUR RIGHTS

For me the third wave of queer activism is the living out and animating of our hard-won visibility and rights. It is about applying the notion that the personal is political to queers and that everything we do no matter how abstractly, is a form of activism. We are our activism.

Of course Michael Phair has been providing Edmonton with an example of third wave activism for almost two decades. During his 15 years on city council he went from being the gay one to being a much-loved symbol of what makes our city great.

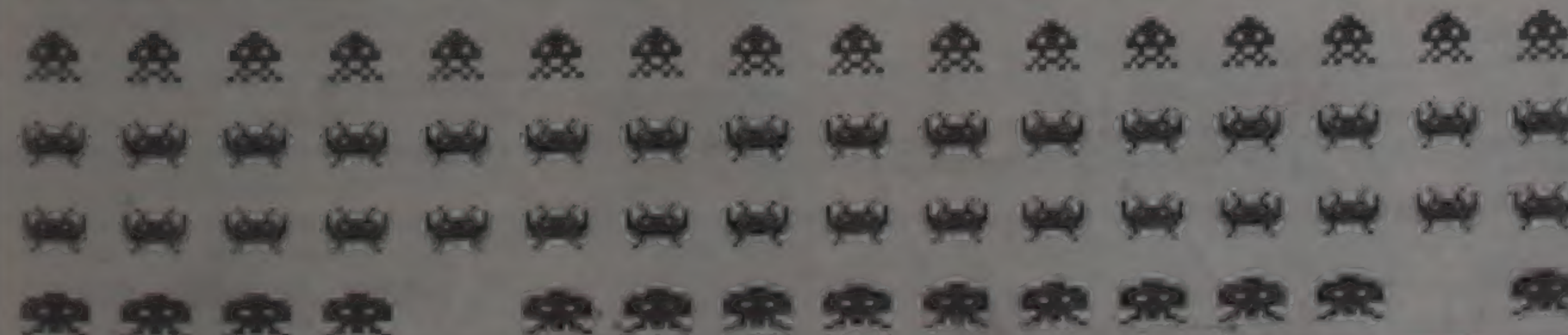
We see the third wave activism in the mainstream through Ellen, who early in her career wouldn't even come out, but has now become a 21st-century icon. Seeing her every day on TV, knowing that she is a lesbian, has a transforming affect on the viewers. Gay goes from exotic to ordinary, which some queerists may argue is a step back for true queer activism and is part of the danger of having queer culture be lost to the mainstream.

More actively we see third wave activism being practiced through art and culture including sport. Groups like Team Edmonton and events like the Outgames counter popular misconceptions that gays can't throw and lesbians can't dance while creating a space outside of nightlife for queers to be social and feel good about themselves, while the Exposure Festival and the musical *Bash'd*, which recently won a GLAAD award, use art to showcase the queer contribution to the modern human experience, often enlightening a viewer to the realities of queerness.

In the end third wave queer activism is as simple as writing this column—or reading it for that matter. In my next column I will look more into the third wave by suggesting that Edmonton is an illustration, if not an epicenter of third wave activism. ▀

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## MUSICIANS

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Established punk metal band ALL ELSE FAILS seeking new bass player. Must have killer vox (singing + screaming), gear, and able to tour extensively. Call Garrett @ 221-7413 or Brent @ 902-4551

Upright bassist looking to launch an experimental rock project. Must be from Leduc. mike\_minty@yahoo.com

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Bass player needed for original/covers trio. Please be serious and professional. Positive, creative energy required. Ph 860-8277.

## VOLUNTEER

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

Committee looking for help with helping with inner city music and arts festival. Have fun and gain great experience! Website hotcms.com. Please call 758-9856 for more info

The Foundation for Families in Transformation Board Members Recruiting / Infoline: 448-1180. Seeking hands-on board members (3 year term) to assist in establishing our future directions in helping families/individuals with challenging life transitions

**Old Strathcona Youth Society:** Looking for volunteers (21+) interested in working with high-risk youth, drop-in setting. Naomi 496-5947, e-m: osyc@telus.net

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Community Options Society/Board Recruiting 2008-2009: Community Options, a Society for Children & Families, is a non-profit Society, which has provided services to children and their families in Edmonton/area since 1976. contact: Deb Huber, Board Member; E: debhuber@shaw.ca / T: 637-6156

Volunteer for the AGA and meet other art enthusiasts, get a free membership after 30 hrs of volunteer work, get invitations to events and movies. For info contact Priscilla Wagar at 422-6223 or pwagar@artgalleryalberta.com

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Exposure: Edmonton's Queer Arts and Culture Festival seeks steering committee volunteers. Visit www.exposurefestival.ca

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# Too much or not enough testosterone makes for ugly results

## ADVICE ALT.SEX.COLUMN

DEAR READERS:  
I've written plenty about testosterone: the then-new research demonstrating that high testosterone does not make a male a winner as much as winning makes a male have high testosterone, for instance, and the current vogue for prescribing testosterone for everything formerly ascribed, with a shrug and a sigh, to "getting older." I've taught a bunch about hormones, describing estrogen, with its touch-and-smell-sensitivity enhancing, "receptive" sexuality-producing qualities as the "fuck me hormone," leaving chin-jutting bad boy testosterone to be described, inevitably, as the "fuck you" hormone. I've also been quick to explain that that's a joke, son, and to debunk that characterization, emphasizing that women

have and need T as much (if in lower quantities) as men do, and that aggressive men do not turn out to have higher levels than their meeker brethren. Without testosterone nobody gets laid, not even lesbians. And then recently we took the kids to the children's museum and I insisted that, naps and lunch be damned, we had to be in the car for the broadcast of *This American Life's* testosterone episode. (this-life.org/Radio\_Episode.aspx?episode=220). You could skip producer Alex Blumberg's introduction about coming of age feeling guilty for even *having* testosterone, due to an early (and entirely uncalled for) reading of Marilyn French's "seminal" feminist potboiler *The Women's Room*. Just don't miss the segment on "The Man With No T," which will, in a mere seven minutes, turn everything you think you know about testosterone on its head. The interviewee, who had written an anonymous piece for *GQ*, had developed a rapid onset, unspecified

condition which shut down T production entirely, but before he'd managed to get a diagnosis, he'd simply ... ceased wanting. Anything. We know that T supplies the drive for sex, and possibly for success, but with absolutely none in his system he had no drive for anything. He stared at the wall, un-driven to get up. Everything looked beautiful because he lacked the will to judge it as anything else. He never bothered trying to see his girlfriend. He became, in short, a sort of Boddhisatva, but without any sense of spiritual enlightenment—evolved, but in a meaningless way. He sounded relieved yet a tiny bit let down to be reconnected, via supplementation, to the world of drives and wants and needs and giving a shit, rather the way people who have near-death experiences often describe resisting the pull to return to their heavy, duty-bound corporeal selves. An amazing story, implying as it does that without T life is, if not precisely not worth living, not worth caring about

whether one lives it or not. More familiar but in some ways equally startling was the interview with transman Griffin Hansbury, who had at the time entirely enough and quite possibly too much T in his system, enough to get the first guy on his feet and still have enough left to fuel a few bar fights and an inappropriate remark or two to a female coworker. Hansbury started out, like pretty much every F2M I've known, as a women's college-attending, women's studies-studying, "Take Back The Night"-type womyn's wummin, and ended up ... a pig. He is honest and extremely funny, describing how under the influence of massive amounts of T he started dogging women around and getting turned on—literally—by the piston action of passing machinery. He said stupid stuff. He offended people and moreover, felt entitled to do it. Most alarmingly, he became suddenly, uncharacteristically interested in and even good at math and science,

like a sort of instant anti-Barbie. I hesitate to extrapolate from this (as does Hansbury). I hesitate even to think about it, if I can help it. If one of my kids asks, later, what makes somebody good at math you better believe I won't say "testosterone." Unless it's true. I can't wait to find out, I tell you what. There's also the story in the recent *New York Times* mag about the current and discomforting (to some; I think it's kinda cool) phenomenon of women entering schools like Bryn Mawr and Wellesley and leaving as men, a situation the gender studies departments can pretty much take either blame or credit for, depending. I can't think of a handier way to break down the old dualistic gender paradigm. The new gents ought to take a lesson from the humorous and self-deprecating Griffin Hansbury, though, and be mindful not to act like total butt-heads while they still have to share the dorm showers. LOVE, ANDREA

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HEALTHY VOLUNTEERS required for research studies with the Brain Neurobiology Research Program at UofA. Call 407-3906

The Brain Neurobiology Research Program at U of A is seeking MAJOR DEPRESSION sufferers who are inter-

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P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the Math Literacy Program. For info Ph 424-5514

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